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THEATRE RENTS.

"Time this Twaddle Stopped"

More twaddle is talked and written about the rents of theatres, at this moment, than on any other topic of interest in the world of the stage. It was a most unfortunate thing that Sir Gerald Du Maurier, with all his charm and distinction, should improve the occasion of the Royal General Theatrical Fund Festival to repeat the parrot cry of "profiteering landlords"—the root of the evil which he sees in the theatrical situation of the moment. It is still more deplorable that a powerful paper like the "Daily Mail" should echo his sentiments, with a generous supplement of ignorance.

There is no more eloquent and significant commentary than the fact that for every theatre in London even likely to be vacant there is a queue of substantial applicants. But, as a matter of fact, every house is "well held," as the City phrase is. At Princes Theatre there is no production current, but then, the Melville brothers, not disposed to run it themselves at the moment, are equally indisposed to let it, at any rental. They want to sell, or not to sell—naming a price that would stagger the casual observer. But then, they know the value of their property.

It is preposterous nonsense to make any sort of comparison between the theatrical prices of the moment and those of twenty-five, or forty, or fifty years ago. Every circumstance has changed. Why should the lucky owner of a theatre bought in good times be expected to let, or to sell it, at a price fixed by pure sentiment, just because it happens to be a theatre? If it were any other kind of building there would be no question as to the propriety of placing upon it a sale or a rental value immensely increased by natural and inevitable causes.

Critics, self-appointed and mostly uninformed, or misinformed, of theatrical values, seem to be perfectly unconscious of any difference between a bed-rock rental of half a century ago, and a blanket rental of to-day, affected by a score of qualifications, of which they know nothing. What with immensely increased taxes, with insurance, with dilapidations, with improved installations of light and of ventilation, of outrageous outlays on alterations demanded by the County Council—all these have to be charged against the instance, cited to the point of the tiresome, of a theatre which is held at the present moment by its head-landlord at a yearly rental equal to £80 a week, and which has been let within recent times, to casual and comparatively irresponsible tenants, at a rental equal to £500 a week—when all the burdens to be borne by the original landlord are reckoned with, they make a very large hole into that intervening £400. But, is he not perfectly entitled to the balance of profit, which is not so much after all, that remains to him? If his property happened to be a Methodist chapel, rented to a body of psalm-singing trustees, nobody would blame him for his profit income. But because it happens to be a theatre, there is a yelping chorus of censure because some infamous rascal—who is probably a shrewd, far-seeing, indefeasibly honest man of business, takes his just due.

And the strange thing is that none of the pack yelps louder than he who ought to know better. Probably, having failed to acquire his Naboth's vineyard for £400 a week, he can only look upon the man who has ventured £500 a week as a fool or a scoundrel.

Theatrical business is good at the moment. Theatrical business is usually good when theatres are conducted by business men, with the knowledge and with the sympathy necessary to produce popular successes. If they can afford to pay the current rents of theatres, then, depend upon it, the current rents are conveniently payable. When old Farren was challenged as to the large salary he demanded, he said: "When there is only one cock salmon in the market, you have to pay the price. I am the cock salmon." Whenever actors are charged with extorting high salaries they quote this anecdote, and applaud the common sense of old Farren. The theatrical proprietor does not go quite so far as Farren. He asks nothing more than an economic rent, fixed by the inexorable laws of supply and demand, and justified by circumstances.

It is quite time that this parrot cry, which might actually be construed "Let us have theatres at half, or two-thirds, their value, and everything in the theatrical garden will be lovely," was stopped.

SCRUTATOR.

Mr. Walter Payne vigorously replied to Sir Gerald du Maurier's statement at the annual dinner of the Royal General Theatrical Fund to the effect that the profiteering landlord is one of the factors of the theatrical situation at the moment. Mr. Payne said "I want someone to define a 'profiteering rent.' I confess I do not understand it. It seems to be lost sight of that there is the economic rent of a theatre, just as there is of any other property. Why, then, demand a sentimental rent? If your theatre rent has gone up, so has your house rent, and your office rent. I have no patience when I see a rent of £80 or £100 a week, which probably represents the rent payable by a shrewd investor five and twenty years ago, and the 'extortionate' rent of £400 or £500, demanded from a casual tenant to-day. There is no account taken of a natural and legitimate increase in view of dilapidations, of immensely increased taxes, of terms during which the theatre is unoccupied, and of a dozen other details to be charged against that 'extortionate' difference between £100 a week and five hundred a week. A 'Profiteering' rent is often the dispassionate valuation of the moment, fully supported by cold figures. The profiteering landlord is often the perfectly moderate, straight man of business, ignorantly maligned. There is no justification for charging him with immorality in respect of charging £500 a week for a £500-a-week property, because it is a theatre, when, of course, it might be a church."

[Photo Swaine.

MISS SUSIE BELMORE.

For his Pantomime season at the Theatre Royal, Birmingham, Mr. Philip Rodway has secured the above artist to appear as Principal Boy.

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Our scheme is to marshal, for the use of producers of pantomime and other Christmas entertainment, one thousand of the most beautiful women available; but we shall take every means at command to prevent this from engaging others than the avowed and practised followers of the profession of the stage. It is a competition organised by the profession, conducted by leading members of the profession for the encouragement of its younger members, and for the mutual assistance of managers and aspirants.

Full particulars of the competition, of its conditions and awards, will be announced in our next issue. Meanwhile we have received most gratifying promises of support. Mr. Charles B. Cochran "will be happy to engage some of them!" Mr. George Minshall, the guiding spirit of the vast Howard and Wyndham enterprises, will be "pleased to assist." Mr. J. Bannister Howard "will judge with pleasure." Mr. Lew Lake is of a like mind. Mr. Warwick George promises to make his selection from our legion. Mr. Harold Wagner, too. But, best news of all, Mr. Seymour Hicks is wholeheartedly with us, and Lady Alexander has promised to judge—if in town.

So, watch your ERA next week, and, of course, Always!

NO PANTOMIME FOR DRURY LANE.

Sir A. Butt's "Open all the Year" Policy.

It is now indicated officially that there will again be no pantomime at Drury Lane Theatre at Christmas

Sir Alfred Butt, making the announcement at the general meeting of the Theatre Royal, Drury-lane (Limited), said this was due to the great success of "Decameron Nights," the advanced bookings for which ran into January.

The cost of the reconstruction of the theatre had been estimated at £100,000, but the magnitude of the work and the high price of the materials had involved an expenditure of £134,000. This had been largely met out of the profits of "The Garden of Allah," but the company had also borrowed £70,000 towards the expenses.

As the theatre had been open for only nine weeks of the present financial year, there would be no dividend. Last year they earned a record profit of £45,000, and he felt sure that they were going to earn very substantial profits again.

They would now endeavour to keep the theatre open more or less continuously, in contrast with the old policy of two productions annually.

W. H. Berry, who is a great reader at large, and in particular an enthusiastic admirer of Dickens, is to sing a song about Micawber in the new Adelphi piece.

ROUT OF THE REVUE.

George Dance says it has Had its Day.

Has the revue had its day? I think so. The tendency of recent time seems to move in the direction of a more substantial form of entertainment. Whether the musical piece of the future will be comic opera or the ordinary musical comedy, or some development of either, or both, remains to be seen. Personally, I think a happy mixture of the two will find most favour.

Comic opera in the past was a fantastic affair built up on artificial lines, which dealt with imaginary people, who never had really existed in actual life. It was a development of the old-fashioned burlesque treated with a certain form of earnestness.

Musical comedy made the same advance on comic opera as the latter did on the old-fashioned burlesque. But unfortunately musical comedy has always been regarded by certain critics as an extremely feeble form of entertainment. I have never quite agreed with this decision. The music of this kind of piece has mostly been of a very commonplace character—and this fact has probably accounted for the missiles which have been hurled at it.

Again, revue as we see it in England may be described as a compressed music hall entertainment played under some catchy title. It has no form substance or traditions.

The good and bad points of these three classes may be summarised thus: In the old comic opera, the music stood first and the book nowhere; in musical comedy the book stands first and the music nowhere; in revue the book and the music alternate between first and nowhere just as it happens.

I originated musical comedy with "A Modern Don Quixote," which Arthur Roberts first toured in the provinces, and subsequently produced in London at the old Strand Theatre. Since then innumerable pieces of the same type have been produced. These pieces have attracted greater audiences than any other form of dramatic entertainment, and are continuing to do so at the present time. Of late more attention has been given to the music, and in some notable instances, this music can rank with the best work of the composers of light opera. Personally, I think the revue will soon give place to the play on the lines of musical comedy, but with a powerful and human story and with music of a more ambitious character

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begs to announce that by arrangement with Messrs. Armitage and Leigh he will shortly send out a First-class Company and Production of the above well-known Play, with
CAMPBELL GOLDSMID
in his original creation of
VICTOR DURNOVO.
Will Managers with immediate or spring dates (1st class only) kindly wire or write to
JACK PARSON, Flat 2, 4, Salem-rd., W.2.

ALBERT CHEVALIER AND CO.,
in
"MY OLD DUTCH"
and
"A FALLEN STAR."

WANTED, Oct. 23 and 30.

All communications,
GEORGE SHIRLEY,
this week, Brixton Theatre;
next, Artillery T., Woolwich.

"A BILL OF DIVORCEMENT."
"A BILL OF DIVORCEMENT."
WANTED, Oct. 23, Nov. 13 and 20.
Now booking Spring, 1923.
PATRICK GRENVILLE, R. V. T., Shrewsbury R.T., Chester.

"POLLY WITH A PAST."
"POLLY WITH A PAST."
With GWYNETH KEYS as POLLY.
WANTED, Oct. 12, 13, 14 (to follow Chelmsford).
Oct. 26, 27, 28 (to follow Newark).
Oct. 30, week.
For above enormously successful Farcical Comedy refer Chris. Mason, Brixton Theatre.
Wire or write, ROBINSON, 33, Whitcomb-street, W.C.2.

"ALL ABOARD."
WANTED, Oct. 16. Nov. 6, 13.
"MOTHER GOOSE."
Jan. 22, 29.
"HIGH HEELS AND STOCKINGS."
March 5, April 2, 9.
Coms., VENTOM SWIFT, National Hotel, London. Next week, Hippo., Wolverhampton.

"THE NIGHT OF THE PARTY."
"THE NIGHT OF THE PARTY."
"THE NIGHT OF THE PARTY."
"THE NIGHT OF THE PARTY."

WANTED,
First-class Theatres and Music Halls,
Once nightly,
OCTOBER 23 and 30.
NORTH, NORTH-WEST, OR MIDLANDS.
Kindly write,
MISS MAY PALFREY,
This week, King's Theatre, Hammersmith.
Or wire, "Sesamum London."

"THE NIGHT OF THE PARTY."
"THE NIGHT OF THE PARTY."
"THE NIGHT OF THE PARTY."
"THE NIGHT OF THE PARTY."

"DARBY AND JOAN,"
"THE LITTLE WIDOW,"
"GEOFFREY LANGDON'S WIFE,"
&c.
WANTED, Oct. 16. onwards. Just concluding successful 3 weeks Spennymoor. REGINALD BROWN, Cambridge Theatre, Spennymoor.

Charles Russ Co.,

"THE NIGHT CAP,"
Farce,
with star cast, including H. V. Surrey.
WANTED, Oct. 23, to follow Cardiff. Oct. 30, to precede London.
And several spring dates, 1923.
Production can be seen this week at Kingston Empire.

Apply,
CHARLES RUSS,
8, St. Martin's-place,
London, W.C.

WANTED, Mon. next. Mon. next. Also Oct. 16.
Theatres or large Pic. Halls, for H. Brown's colossal Vaudeville Combine, six or seven star acts, including Reanoes, the greatest Novelty Act in vaudeville, supported by an all-star programme.

Wire for Mon. next,
BROWN, 77, Aston-rd. North, Birmingham.

WANTED, for the following splendid Attractions:—
"YES, UNCLE." Oct. 16, Nov. 6, 13.
"KISSING TIME." Nov. 6, 20, 'Xmas, on.
"A NIGHT OUT." 'Xmas, on.
"BLUE LAGOON." Nov. 13.
Coms., T. C. WRAY, Manager, 28, Floral-street, W.C.

"THREE WISE FOOLS."
WANTED, Oct. 16.
Oct. 16.
Oct. 16,
Nov. 20, Dec. 11, 18,
North.
South Co.,
Nov. 6, 13.
MAX ROMA,
3, Wardour-street, W.1.
'Phone, Regent 3282.
Telegrams, "Romaxagen, Piccy, London."

"THE CIRCUS QUEEN."
"THE CIRCUS QUEEN."
WANTED, Oct. 30, to follow Burnley, and Nov. 13, on, with exceptions, to follow Rugby; also Christmas week, North, to follow York. G. & J. KIRBY, this week, Empire, West Bromwich. Next week, The Marina Theatre, Lowestoft.

THEATRES WANTED.

MATHESON LANG'S CO.
MATHESON LANG'S CO.
MATHESON LANG'S CO.
MATHESON LANG'S CO.

Actual production direct from New Theatre.
"THE WANDERING JEW."

By E. Temple Thurston.

"THE WANDERING JEW."
WANTED, Vacant Spring Dates,
February 26, North.
March 26 (?), Midlands.
May 14, Midlands.
MATHESON LANG'S CO.
MATHESON LANG'S CO.
MATHESON LANG'S CO.
MATHESON LANG'S CO.

Actual production from New Theatre

"CARNIVAL,"

By H. C. M. Hardinge and Matheson Lang.

"CARNIVAL,"
Vacant Spring Dates,
February 12 (?), Midlands.
February 26, North.
March 19, North.
April 2, North Midlands.
May 14, Midlands.
Apply, G. MAYOR-COOKE,
Matheson Lang Offices,
11, Gerrard-street, W.1.
'Phone, Regent 2920. Wires, Langamath, Westrand.

HARRY WARBURTON
presents
HAMILTON DEANE,
and a First-class Company,
in a repertoire of high-class plays (no vacancies).

"THE WARBURTON PLAYERS,"
in a repertoire of entirely different plays.
Cast includes:
CHARLES BRANDON,
WILLIAM CLAYTON,
ARTHUR CHISHOLM,
CECIL E. LANGHAM,
LESLIE BEAUFORT,
J. DOBSON CLYDE,
GERTRUDE BONSER,
KATE FROUD,
VIOLET WARNER,
MARY CHRISTINE,
&c., &c., &c.
WANTED, January 1 and 15.
Feb. 26, onwards.
Stock Season settled May, June, and July. Could arrange season March or April.
Write, HARRY WARBURTON,
Royal Court Theatre,
Warrington.

WANTED, Theatres or Music Halls.
The Kingsway Theatre Production,
"THE HEART OF A CHILD."
Oct. 23 (to precede Blackpool).
"THE SPECKLED BAND"
(Messrs. Oscar and Stirling's Company),
Oct. 16 and 23.
"OH I SAY!"
(Entirely new production of this phenomenally successful Criterion Theatre farce),
Jan. 15 and later.
W. FOSTER HORSFIELD,
Suites 21 and 22, 26, Charing Cross-rd., W.C.2.
Telephone: Gerrard 7167.

ALBERT DE COURVILLE'S Production.
"THE VERY IDEA."
With Eastern Pickering.
WANTED, Oct. 16 and 23.
HALDANE CRICHTON,
164, Alexandra-road, N.W.8.

"THE WRONG NUMBER."
Entire production from the Duke of York's travelled.
WANTED, Oct. 23, and a few dates on.

"THE GIRL IN THE TAXI."
Wanted, Oct. 30 (follow Wigan), Nov. 13 (precede Bristol).
Apply,
MISS R. NOBLE,
Broadmead House,
Panton-street, S.W.1.

WANTED, Oct. 30 (between Nottingham and Jersey. Wanted, Nov. 27 (between Margate and Jersey).
"THANK YOU, PHILLIPS!"
"THANK YOU, PHILLIPS!"
"THANK YOU, PHILLIPS!"
"THANK YOU, PHILLIPS!"
The Apollo Successful Farce.
THE APOLLO PRODUCTIONS SYNDICATE,
Suite 18, Regency House, Piccadilly-circus, W.1. 'Phone, Gerrard 3997.

THE LEONARD LAURENCE CO.,
IN HIGH-CLASS REPERTOIRE.

WANTED, Monday Next.
Monday next.
Monday next.
Wire for Monday.
Vacant through transferring to oblige.
LAURENCE, Hippodrome, Selby, Yorks.

THOS. C. DAGNALL'S TOURS.

"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.
Nov. 6, vacant through cancelling.

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
WANTED.
The following date vacant in the various companies:—
Nov. 6.
All communications to
THOS. C. DAGNALL,
Criterion Theatre, W.

J. W. Jackson and Clive R. McKee's New Spectacular Revue,
in 12 scenes,
"BEAVER!!"
WANTED, Oct. 16 (to follow Hippo., Balham) and a few odd later dates.
W. FOSTER HORSFIELD,
Suites 21 and 22,
26, Charing Cross-road, W.C.2.
Telephone: Gerrard 7167.

"BY ALL MEANS, DARLING."
Entire Comedy Theatre Production of this successful farce.
Cast includes Geoffrey Savile and Bert Beswick.
WANTED, Oct. 9 (South or Midlands).
Wire, HORSFIELD, Suites 21 and 22, 26, Charing Cross-rd., W.C.2.
Telephone: Gerrard 7167.

WANTED, Theatres.
Once or twice nightly.
"OUR FLAT."
Vacant:
Oct. 23, 30, Nov. 6, 13 (3 nights), 20, Dec. 4 and on.
Bookings include: Shakespeare, Liverpool, Chester, Reading, Margate, Torquay, Dover, Rugby, Southend, Lincoln.
Apply, ARTHUR GIBBONS, 22, Fielding-road, Bedford Park, London, W.4.

THEATRES WANTED.

WANTED, Monday next and Oct. 16, "BRITANNIA ENTERPRISES" present the biggest vaudeville Combine Touring.
The World-famous LARRETT,
From the leading Continental Theatres. Sensational Wire-walking, Sharp Shooting, and Equilibristic Chair-balancing marvel.
£100 Challenge.

THE RANDALLS,
Novel Comedy Duo.

MARTINELLO,
The Joking Juggling Jester.

THE DESMONDS,
The Lady Pianiste and Immaculate Dude, in a Refined Light Comedy Act.

3 RODERICKS 3.
Black-faced Comedy Sketch Team.

FRANCE & FRANCIS,
Popular Pattering Acrobatic Comedians.

The Popular Burlesque Comedian,
From Moss' Empires, Ltd.,
BILLY LEARMOUTH,
supported by
MISS MURIEL FRASER, Soprano.

The above is your Bill Matter.
Seven Recognised Acts. "No duds."
Now wire for Monday, before your opposition gets a treat. Safe and reliable.
PEARCE, 19, Thomas-street, Aston, Birmingham.

CHARLES MACDONA'S COMPANIES.
Bernard Shaw Repertory.
WANTED, October 23.
Only vacant date this year.
CHARLES MACDONA,
29a, Charing Cross-road, W.C.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, FOR TOURING REVUE, SMART SINGING SOUBRETTE, CHARACTER ACTOR, capable JUVENILE SOPRANO VOCALIST, to do Numbers and Understudy. Male VOCALIST, to do numbers and Understudy. Terms mod. Audition, London, next week. Full pars. to C. R. McKEE, 49, Old Bond-st., W.

WANTED, first-class Soprano, dainty Soubrette Dancer, open Monday, first-class C.P. Call, 11 till 12, 27, High Field-avenue, Golders Green.

WANTED, Vocalist, Lady or Gent., with strong voice, for Pitching, with first-class Portable Piano. Call, Booth, 39, Harrow-road, Paddington, W.2.

WANTED, Vocalists, Instrumentalists, Reciters, &c., for West End Concerts. Stamped addressed envelope for pars. SECRETARY, 119, Charlotte-st., W.

WANTED, Ladies, train as Dancers for Pantomimes. FRANK PARRY'S AGENCY, 49, High-st., New Oxford-st., London.

WANTED, Pianists (young) with turn, or play small part in Dramatic Sketches (smalls), Varieties, &c. Terms, HATLEY, c/o Woodford, Great Tew, nr. Enstone, Oxon.

ARTISTS' WANTS.

WANTED, by Young Lady possessing talent and personality, Engt. in Concert Party; strong soprano; good accom. and reader; or Pianiste-Vocaliste in small cinema or café; mod. salary. Box 368, "The Era."

WANTED, First-class C.P. M.C. Revue, &c. JUNE PEARSON, Soprano-Soubrette. 65, Old-road, Lee, S.E.13.

WANTED, Saturday evening engagements by Vocalist; good Bass Baritone.

J. L.,
Box 326, "The Era."

WANTED, by all-round artist. 'Cellist, steel Guitar, Violin and Dancing, Jazz Trombonist; good speciality. MUSICIAN, Box 365, "The Era."

WANTED, by Comedian, Acrobatic Dancer, and good Singer, Partner or Revue; splitting from known Double Act; first-class references. Letters only, A. C., 70, Warren-street, Tottenham Court-road, London.

WANTED, engagement by Ventriloquist; concerts, &c. Apply, Box 375, "The Era."

WANTED Known, GEO. ELLWYN, Baritone. At lib. for Picture Halls or Revue, &c. Young, powerful voice, exceptional quality.
P.a., 65, West Bromwich-street, Oldbury, near Birmingham.

WANTED Known, at liberty, good Knockabout Comedian, Sketch, Revue, or Partner. F. MARSH, 40c, Salisbury-road, Manor Park, London, E.12.

WANTED Known, NAT NEEDLE, Comedian; late H. Day, V. Swift companies. Vac. Revue, C.P., share, cert. Pier, Folkestone.

WANTED, by Vocalist, Engagement, anywhere on Continent; high-class repertoire, including French and German. BARITONE, Box 401, "The Era."

PANTOMIME ARTISTS WANTED.

WANTED, for Pantomime and Revue to follow, Comedians, double and single, Dame, Principal Boy, Principal Girl, and good useful people all lines.

Full particulars first instance, stating where can be seen working within the next few weeks, to—

J. CUMMINGS,
U.V.A., Ltd.,
96, Renfield-street, Glasgow.

Telegram: "Performing," Glasgow.
Telephone: Douglas 334.

WANTED, Pantomime Artists, all lines. KENDALL'S AGENCY, Regent House, Regent-street, Leicester. 'Phone 4214. Telegrams, "Mascots, Leicester."

PANTOMIME ARTISTS' WANTS.

WANTED Known, MADGE GOODALL, Lively Comedienne and Dancer.
Prin. Boy or Girl.
Vacant Panto.
Offers, this and next, Southend Pier.

MUSIC HALL ARTISTS' WANTS.

WANTED, Oct. 16, 30, by IVY GRANT, the girl who can sing, yodel, and dance. Oct. 2, Granville, Waltham Green. Oct. 9, Hippodrome, Rotherhithe. First-class offers invited.

MISS GERTIE GASGOINE presents
The Sisters Lee,
Vocalists and Dancers.
Big hit last. Oswaldtwistle. Refer Mang.

WANTED Known. Wire for Monday next, GASGOINE, 2, Trudy Hill, Poulton-le-Fylde-lane.

WANTED, Monday next and Oct. 30, by the famous Light Comedy Illusionist, CELSUS,
the White Wizard, and Assistants.
In the most novel and dazzling show of its kind. No old hackneyed stuff, and a new style that holds all audiences. Rebooked everywhere.
Starred everywhere!!
This week, Palace, Plymouth (return).
Wire house, 7, The Octagon, Union-st.

WANTED, Monday next, on
DE ODDIES.
Comedy Pot-pourri Revue Jugglers. Brilliantly dressed and staged. Quite original.
16, General Graham-street, Sunderland.

WANTED, Monday, and Oct. 23, by
JAMES STEWART,
The original Piano Tramp.
Wire!! Grand Theatre, Hanley, Staffs.

WANTED, by HARRY NELSON, the popular Comedian, Oct. 9 and 16. Wire, Grand Theatre, Doncaster.

WANTED, Monday Next, also other dates, by SIRLEX, Society Magician. Wire. This, Playhouse, Llanhilleth, S. Wales.

WANTED, Monday next, by ARTHUR ALBERT, the famous actor vocalist. P.A., 163, St. Albans-buildings, Gray's Inn-road, London.

WANTED, Monday next, by TOM E. JOHNSTONE, Character Comedian.
2, Pyle Hill, Newbury.

WANTED, Monday next, by HOBART, Eccentric Juggler; also VALDA FURNISS, Soubrette and Speciality Dancer; two distinct acts; one or both; salary or shares. Wire quick, 6, Brookland-rd., Llandrindod Wells.

WANTED Known, NEDDY VOKES, Anglo-French Musical and Talking Clown, and the Dummy Boy. Address, Box 666, "The Era."

WANTED, by JAY TAFFY, Star Comedian, unbeatable singer. Oct. 9, 16. 6, Earle-street, Wrexham.

WANTED, by LESTER NEWBY, a Comic Singer, Monday, on. Coms., 16b, Ravenswood-road, Balham.

WANTED, Oct. 9, 16, by Montrose and Murray, Burlesque Conjurors and Juggglers. 11, Northumberland-sq., Whitley Bay.

WANTED, by HOLT TRIO, Refined Musical Act, Monday next. Wire, 88, Lord-st., Blackpool.

WANTED, Jan. 1 and 8, by ATLAS-VULCANA GIRLS. Success on success in France, Nouveau Cirque, Paris. All coms., 18, Rue Houdon, Paris, 18e.

WANTED, by FANDOR TROUPE, Lady Acrobatic Trick Cyclists, Monday next, on, 36, Weavers-road, Wellingborough.

CIRCUS ARTISTS WANTED.

WANTED,
for
THE IMPERIAL CIRCUS AND EXHIBITION,

Opening Cardiff, Boxing Day, for three weeks or longer.

CIRCUS ARTISTS

of every description, Lady and Gentlemen Equestrians, Clowns, Acrobats, Jugglers, High and Low Wire Walkers, Foot Shows, Contortionists, Big Novelties and Sensational Attractions. Performing Horses, Dogs, Ponies, and other Animal Acts approved by the Association.

As this will be the greatest show ever seen in Cardiff, all the best and most wonderful talent is required to form and complete this mammoth combination. Japanese and Arab Troupes and Special Turns for the Main Track.

The Management are prepared to entertain any first-class Side Shows for the Exhibiton Section.

Address, with full particulars and description of Acts, with specimen of any Lithos, Letterpress, or Pictorial Printing, to

ENTERTAINMENT MANAGER,
Imperial Circus,
64, Haymarket, London, S.W.1.

WANTED, for last few weeks, tenting, Riders, with or without own horses. Apply at once to B. R. CIRCUS, c/o Post Office, Friskney, Lincolnshire, for Wednesday

WANTED, Circus Artists.

Opening Dec. 20, 1922-Jan. 15, 1923.

Ringmaster, Clowns, Animal Acts,
Comedy Acts,
Sensational Wire Acts,
Trapeze Acts,
Liberty and Jockey Acts, with own horses.
Kicking Mule.
Acts of all description.
Artists doing Double preferred.

State fullest particulars and lowest terms, and where to be seen showing if possible.

All coms.,
CIRCUS MANAGER,
City Hall, Manchester.

Leader for Circus Band Wanted; able to engage own players.
All coms. as above.

CIRCUS ARTISTS' WANTS.

WANTED Known, at liberty from Oct. 28, for Winter Season, Stage or Ring, Complete Circus (with all props), Performing Horses, Cream Ponies, Dogs, Riders, Wire Walkers, Trapeze, Wild West, Clowns. Separate Acts for Pantomime or Revue. Fuller particulars. G. TYRWHITT-DRAKE, Cobtree Manor, Maidstone.

WANTED Known, ROLLO, the renowned Steeplejack, in a thrilling mid-air sensation. The act that is different. Just concluded the leading fêtes. Particulars, 4a, Swaby-rd., Earlsfield, London, S.W.

MUSICIANS WANTED.

WANTED, Musical Director for first-class Variety Hall in Yorkshire; thoroughly efficient, and well experienced in high-class Variety. Write, stating full particulars of experience, last or present engagement, &c., to Box 382, "The Era."

IPSWICH HIPPODROME.
WANTED, to open Oct. 16, competent Violin Conductor, used to twice nightly Variety. Address, with full particulars, E. H. BOSTOCK, 69, Dalhousie-st., Glasgow.

WANTED, first-class Violinist-Conductors (men with good voices preferably) for the Provincial Cinematograph Theatres, Ltd., Circuit; also Relief Pianists who can extemporise and synchronise. Only thoroughly experienced men need apply to NORMAN AUSTIN, P.C.T. Ltd., 199, Piccadilly, W.1.

WANTED, lady Violiniste (Rep.) for Touring Exhibition; must be good. State age and refs., POWELL, Westfield, Littlegate-rd., Paignton.

WANTED, Rep. Violinist, able to lead. Also Relief Orchestra Pianist-Organist. Open immediately. Audition Thursday and Friday, at 3 p.m. Apply Manager, Imperial Cinema, Leo Green, S.E.

WANTED, Musicians at first-class Variety Halls.

LEEDS EMPIRE: Repetiteur.
GLASGOW COLISEUM (immediately), 1st Cornet.
NEWCASTLE EMPIRE: 1st Cornet.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned Halls.

WANTED, good Violinist (Repet.), to open Monday, Oct. 16; must be used to high-class varieties and musical comedies. Apply, F. RAYWORTH Pavilion, Ayr.

WANTED, first-class Rep. Violinist, fully conversant high-class overtures and symphonies, &c.; tip-top men only need apply. MUSICAL DIRECTOR, 56, Rumford-street, C.-on-M., Manchester.

WANTED, First-class Violin Leader for high-class Restaurant.
Provinces.

Only smart, efficient men, with good record, need apply.

Others will waste time.

State age, salary, &c.

Box 360, "The Era."

WANTED, brilliant Violin-Leader, 2 mats., 6 evenings; and Orchestral-Pianist, 3 mats, 6 evenings, Super Cinema, Manchester; experienced men only. Terms, age, refs., &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, exp. Leader for Var. Open Oct. 17. M.U. terms, £4 4s. Apply, MUS. DIR., Grand Theatre, Hanley, Staff.

WANTED, Violiniste and 'Cellist, to join Pianiste, view to engt. A. MASTERS, 10, Manor-lane-terrace, Lee, S.E.

WANTED, Violinist; six evenings, two afternoons; capable fitting pictures; cinema S.E. London.
Lowest terms.
Box 374, "The Era."

WANTED, good Violinist and 'Cello; pictures; no Sundays. Apply, 3 to 5 p.m. Friday, or any evening 7 to 10 p.m. SANTOS-LANGSTON, Cinema, Mill Hill, N.W.7.

WANTED, good Violinist, 'Cello, for cinema in London area. State experience, references, and lowest terms. Box 372, "The Era."

WANTED, for South-West Coast, a good Solo and Orchestral Violinist and Pianist, for first-class Café and Hotel work; must be good sight readers and well up in Tavan and Alder, and the classics; good appearance essential. State lowest terms for 4½ hours daily, 6 days per week, to Box 392, "The Era."

WANTED, experienced Clarinettist (flat pitch); must be used to high-class cinema music. Union rates. Apply to MANAGER, The Picture House, Longrow, Nottingham.

WANTED, lady 'Cellists to complete Trio or Quartette for Hotel and Cinema Engts. Box 403, "The Era."

WANTED, 'Cellists and Violinists to try the 'Cello "Tuneometer," "Violin Tuneometer," or 'Cello 5th String Adapter. Send 4s., 3s., or 5s 6d. respectively. Money returned if not approved. WILKINS, 30, Cardiff-rd., Luton.

WANTED, lady 'Celliste (non-Union), for cinema, South Wales; good Orchestral player; commencing Tuesday, Oct. 17; no Sundays. Terms and partics. to M. D., Box 373, "The Era."

WANTED, 'Celliste, evenings only; cinema. Apply by letter, lowest terms; no Sundays. EDWIN SCARFE, M.D., Picture Theatre, New Malden, Surrey.

WANTED, 'Cellist, Opera House, Belfast, open Monday next (Oct. 9); A.M.U.; basic wage, 70s., with usual extras matinées; fare advanced if necessary. Call or write, WARDEN, 21, Panton-st., S.W.1. 'Phone, Gerrard 1919.

WANTED, 'Cello and Clarinet for Cinema; 4½ hours daily, no Sunday work. Lowest terms to M. D., 36, George-st., Chesterton, Cambridge.

WANTED, first-class Orchestral 'Cellist. Terms £1 per day. After 2 p.m. COLISEUM, 396, Mile End-road, E.

WANTED, 'Cellist, either sex, for West End Picture Palace for experience, with a view to an engagement on salary when proficient. Box 376, "The Era."

WANTED, good 'Cellist. Apply after 3 p.m. on Thursday, LYCEUM CINEMA, Southfields, Putney, S.W.

WANTED, 'Cello and Bass Players to know the latest invention for producing double quality and tone is the 'Cello-Basso. 'Phone particulars 23, Manvers-rd., Sheffield.

WANTED, experienced lady 'Celliste for Hotel work, Leeds; must be a smart and good player. Particulars, photo., &c., F. H. JEPSON, Palace, Blackpool.

WANTED, young 'Cellist (gent.) for Trio practice; view to engagements; classical music; S.W. district. Call afternoons or evenings after 7.30 p.m. VIOLINIST, 79, Endlesham-road, Balham.

WANTED, to open immediately, experienced Mustel Organist; must also be able to play grand pipe organ; 4½ hrs.' actual playing daily, 6 days per week.

Lowest terms and references to

GARFORTH MORTIMER,
Director of Music,
Park Hall Cinema,
Cardiff.

WANTED, first-class Mustel Organist, also 'Cellist, for the Provincial Cinematograph Theatres, Ltd., Circuit. Only thoroughly experienced men need Apply to
NORMAN AUSTIN, P.C.T., Ltd.,
199, Piccadilly, W.1.

MUSICIANS WANTED.

WANTED, first-class lady Organist and Viola for West End Café, to commence on Saturday next. Apply, 12-1, GRAY, 12, Archer-street, W.

WANTED, Organist (Reed), to Deputise, Tuesday and Sunday evenings. Those who can really attend to either or both of these evenings call for audition. MUS. DIR., "Queen's Hall" Cinema, Rushey Green, Catford, S.E.6.

WANTED, immediately, first-class Pianist, used to Solo or Orch. work. Reply to MANAGER, Empire, Haslemere, with experienc and salary required.

WANTED, Orchestral Pianist (male), for Theatre near London. Varieties, revue, &c. Age, experience and terms, Box 343, "The Era."

WANTED, open immediately, Pianist, Mustel Organist, and Violinist (conductor), with library. Seaside hall, Wales. Varieties, Pictures. Perm. Once nightly. Refs., terms, NEWBERY PUB. CO., 39 High-street, Newport (Mon.).

WANTED, for special Cruises round World, Mediterranean, and West Indies, first-class Orchestral Pianists and Drummers; must be doublehanded; interviews only. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, Guitar Player, join Musician for little, quiet "Concert de Pave"; also for Halls. Write, MUSICIAN, Box 356, "The Era."

WANTED, Harpist, Solo and Orchestral; lady or gent. Terms and references to MUSICAL DIRECTOR, Empire, Longton, Staffs.

WANTED, to open at once, Lady Harmonium Player, able to Sing. Box 377, "The Era."

WANTED, two Lady Harpists. Write, giving full particulars and photo if possible. Box 391, "The Era."

WANTED, Young Jazz Banjoist and Banjolinist, for Dance Orchestra. Write, fully, Box 395, "The Era."

ROYAL HALL, HARROGATE.
WANTED, Orchestral Pianist, used to playing with small orchestra for Pictures.
Hours twice daily (except Wed. evenings). Send terms and particulars to JOHN E. WILSHERE, Palace Hotel, Bloomsbury (till Saturday morning).

WANTED, first-class Drummer; must have own tymps. and full effects; must be well experienced in high-class music and jazz; open Monday next. Apply, MUS. DIR., Empire, Blyth.

WANTED, to open at once, Drummer, with all effects. State instruments available. Box 378, "The Era."

WANTED, First-class Drummer, with tymps. and effects; thoroughly experienced variety; open Oct. 16. Salary £3 7s. MILLAR, Conductor, Hippodrome, Southampton.

WANTED, for two weeks, commencing October 23, an experienced Orchestral Drummer, with Tymps and effects. Apply, stating lowest terms, to MUSICAL DIRECTOR, Kinnaird Picture House, Dundee.

WANTED, at once, 'Violin, 'Cello, and Clarinet Players, for Cinema, about 50 miles from London. Apply, with full particulars of experience, age, references, &c., and wages required, Box 347, "The Era."

WANTED, Trio, Violin, 'Cellist, and Piano, for the Picture House, Leatherhead; open Oct. 16; evenings, 2 matinées; no Sundays; library essential. State experience and salary required, place of audition.

WANTED, Combination, Violin and Piano, or Violin, Piano and 'Cello. Must be good musicians and quick readers, and able to fit pictures. Continuous, 2.30 to 4.30 and 6 to 10.15. Relief provided Refs. and salary first letter. Applications not needed, not answered. SYMONDS, "Grosvenor," Kingsholm-square, Gloucester.

WANTED, first-class Double Drummer, with full kit and outfit, including Tymps., Glock., Tub. Bells, &c. Apply, stating age, qualifications, &c., to MUS. DIR., 3, Peel-avenue, Rusholme, Manchester.

WANTED, First-class Tympanist and Drummer; full effects, bells, glocks., &c.; cinema. Refs., terms, &c., CONDUCTOR, 43, New-walk, Leicester.

WANTED, first-class Tympanist and Drummer with full effects; open Oct. 9 or 16. Particulars, MANAGER, Picture Palace, Greenock.

WANTED, good Accompanist, Concertina or Portable Organ, for Cornet Busking, London; shares. Letter for appointment, M., 86, Algernon-rd., S.E.13.

WANTED, Piano, 1st Violin, Clarinet, Bass, Cornet, Trombone, and Drums; must be experienced in standard works; M.U. terms, £3 12s.; matinées extra; once nightly. Apply, stating age, &c., to MUSICAL DIRECTOR, Theatre Royal, Hanley, Staffs.

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WANTED, MISS BEATRICE (TRIXIE) CHARTERIS to kindly communicate with us, as her uncle Jack, who is now in England, is anxious to get into touch with her. She was last heard of in Newcastle, about three years ago, and any information which might enable us to trace her would be gratefully received by MAURICE PIENA, 57, High-street, New Oxford-street, W.C.2.

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WANTED, Engagement by Violiniste Musical Director, first-class Cinema and Variety.
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WANTED, Engagement, First-class, Known Musical Director (bâton). Outstanding experience. Young and keen. Combine Principal Clarinet. Unsurpassed library. Audition given. Offers in strict confidence
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WANTED Known, WALTER ALMGILL, L.R.A.M. concluding highly successful season as M.D., Municipal Orchestra, at Ilfracombe, will be disengaged Oct. 23, open to accept Engagement as M. D., Violin or Pianist Conductor. Cinema, Hotel, Theatre; excellent refs.; large library; can supply Orchestra. Victoria Pavilion, Ilfracombe.

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WANTED, London Engagements, Dances, Violinists (leader and rep.), ex pianist. Could supply Clarinet and Drums. Write G., c/o W. H. Smith & Son, 19, Craven-road, W.2.

WANTED, Engagement by Leader-Violinist; splendid player; free Monday next for Cinema or Hotel. Offers to J. JACOBS, 63, Hereford-rd., London, W.2.

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WANTED, engagement, Leader or Rep.; M.U. terms. VIOLINIST, 9, Levens-grove, Blackpool.

WANTED, Engt. in cinema by well-known Leader and Solo Violinist; accustomed to high-class music. Apply, LEADER, c/o Nicholls, 62, Downs Park-road, Hackney, E.8.

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WANTED, Engt. in cinema by well-known Leader and Solo Violinist; first class; up-to-date library; picture fitting a speciality. Apply, LEADER, 44, Chapel-street, Islington. 'Phone, North 2875.

WANTED, Engagement or Deputising, Leader or Repet. NETTA MACLENNAN, 26, Quex-rd., N.W.6.

WANTED, by experienced Violinist (lady), M.U. member, Harrogate Municipal Orchestra (2nd Viol.), recommended by Howard Carr, Royal Hall, Harrogate, engagement for winter months in first-class orchestra; South Coast preferred. Box 70, SMITH'S LIBRARY, Harrogate.

WANTED, ENGT. BY VIOLINISTE, FROM OCT. 23; ANY BUS. TERMS, ETC., EVELYN RATCLIFFE, MUNICIPAL ORCHESTRA, ILFRACOMBE.

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WANTED, by lady Violinist, London Hotel or Cinema Engagement; moderate terms; would deputise; holds A.R.C.M. diploma. Write, MISS MORRISON, 43, Pembridge-villas, Bayswater, W.11, or phone, Park 3808.

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WANTED, by Exper. Violiniste and Pianiste, Change; jointly or singly. Write, PIANISTE, c/o Thom, 96, Calderstreet, Glasgow.

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WANTED Known, brilliant young Pianist, can deputise for two weeks, from Oct. 23 to Nov. 4; any business. WHITE, 18, Dean-street, Bangor, N. Wales.

WANTED, Engagement by first-class Violinist; thoroughly experienced and capable; highest refs; in or near London. Box 316, "The Era."

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WANTED, engagement as First Violin; just finished successful season at Bridlington; can open at once.
Apply H. DAVIS,
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WANTED, ENGAGEMENT, BY FRENCH HORN; 13 YEARS FIRST HORN; EXPERIENCE ALL LINES. LETTERS TO MANUEL, 19, CAPLAND-STREET, ST. JOHN'S WOOD, LONDON.

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WANTED, by Solo Clarinettist, Engagements. London only. Any business (high or low pitch). GRAY, 61, Deodar-road, Putney.

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Vacant Oct. 9.
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WANTED, Engt. by Clarinet, either pitch; any distance; exp. Theatre, Cinema, &c.; just finished season's engt.; M.U. terms. 160, London-road, Hackbridge, Surrey.

WANTED, engagement, first-class Clarinet; all-round experience; disengaged Oct. 22. MUNICIPAL ORCHESTRA, Pavilion, Ilfracombe.

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WANTED, Engagement by Double Bass, experienced all branches. Exceptional character. Box 350, "The Era."

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WANTED Known, String Bass and Bombardon; experienced; at liberty, any bus. RUDDOCK, 16, Stonefield-st., London, N.1.

WANTED, Engt. by expd. Double Bass (gent.); also expd. Orchestral Pianiste (lady). E., 31, Sarterton-rd., Holloway, N.7.

WANTED, Engagement by D. Bass. H. PERCY, 25, Lyme-street, Camden-road, N.W.2.

WANTED, Engt. by Double Bass (combine Tuba); finished season Bournemouth. HEATH, Vine Cottage, Milnthorpe, Westmorland.

WANTED Known, C. STAMP, Bass. Experienced opera, café, variety, concert, &c. Disengaged after Oct. 11. Mr. Phill Becker, M.D., highly recommends above. Address, this week, 46, Broadmead-road, Folkestone, next week, 73, Farebrother-street, Grimsby.

(Distance no object.)

WANTED, Engt. by Trombone; can double violin; 15 years' experience; Marine band; any business. WILLIAMS, 12, Chevening-road, Greenwich, S.E.10.

WANTED, Engt, by Trombonist. Reliable, exp. London. Jazz, Cinema, or tour. SMITH, 6, Cobden-st., Greenbank, Blackburn.

WANTED, Eng. by first-class Trombone "G" Soloist, small orchestra. 19 yrs. exp. in Mil. and Orchestral work, dance, jazz, variety, &c. Good sight reader. At present playing in first-class Cinema doing pic. and var. Want Permanent Post, var. or theatre, but no objections to other branches. Ex-Service; age 32. Box 342, "The Era."

WANTED, Engt. as Trombonist, with firm's band, where light employment would be found. TROMBONIST, c/o Day, 124, Northwold-road, Upper Clapton.

WANTED, Engt., Trombone, any bus. Also Euph. or Bombardon. GOWER, 153, Lillie-rd., Fulham.

WANTED, Engt. by Trombone, any business; 5 years Brighton Municipal Symphony Orchestra. Soloist for H. Lyell Tayler. SCRUGG, 366, Queen's Park-road, Brighton.

WANTED, re-engagement by Trombone, terminating season's engt. JAMES WALTON, Tower Orchestra, Blackpool.

WANTED, Engagement by Trombone, Var. or Theatre; competent and reliable. HIBBS, 234, Knutsford-road, Warrington.

WANTED, Engagement. Trombone; very safe and reliable player; experienced in all business; at liberty Monday next. FAWCETT, 40, Victoria-street, Scarborough.

WANTED, Engagement by Bass Trombone in Works pBand. 94, Caulfield-rd., East Ham, E.6.

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WANTED Known, ADA GEORGE, 'Cellist, now disengaged, Cinema; evenings preferred. 16, Warren-road, Reigate.

WANTED, engagement by thor. exp. lady 'Celliste, concluding season, high-class hotel. Offers. 38, West-street, Buxton.

WANTED Known, experienced 'Celliste, open to immediate engagement; hotel, café, or cinema. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, BY LADY 'CELLIST, Engagement in good Hotel or Cinema; young, but experienced; can double piano (L.R.A.M.). Good references and appearance. Box 346, "The Era."

WANTED, by lady 'Celliste, deputising; one or two evenings weekly. MADAME ELLIOTT, 12, St. George's-rd., St. Margaret's-on-Thames.

WANTED, Engagement by experienced and competent 'Cellist in first-class Cinema. Terms, &c., 39, Brockill-crescent, S.E.4.

WANTED, Engagement by 'Cellist, strong tone; thoroughly experienced, Cinema or Café; 3½ years last engagement. 'CELLIST, 52, Highbury Park, N.5.

WANTED Known, 'Cellist; first-class Solo and Orches. player; dis. Oct. 23. ARTHUR GOULD, L.R.A.M., Victoria Pavilion, Ilfracombe.

WANTED KNOWN, 'CELLIST INVITES OFFERS FOR TWO WEEKS' ENGT., COMMENCING OCT. 9. ANYWHERE; ANY BUS. WOULD DEPUTISE. OFFERS TO R. M., FALCON CLIFF HOTEL, DOUGLAS, I.-o.-M.

WANTED, evenings or occasional evening's engagement by experienced 'Cellist. Box 370, "The Era."

WANTED, engagement, hotel, cinema, or dance, by 'Cellist. 133, Warley-road, Brentwood.

WANTED, Engt., 'Cellist; cinema, &c.; experienced Tavan; big tone; total abstainer. Apply, H., 31, Bright-well-crescent, London, S.W.17.

WANTED, Engt. by Solo 'Cellist; good-class cinema preferred; at lib. 57, Hatcham Park-rd., S.E.14.

WANTED, Engt. by 'Cellist (gent.); small cinema; London or near; small salary to start. 'CELLIST, 136, Warwick-road, W.14.

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IN THE SUBURBS.

"WOMEN OF THE NIGHT CLUB."
Drama, in Six Scenes, by Mrs. F. G. Kimberley, Produced for the First Time in London at the Elephant and Castle Theatre on Monday, Oct. 2.

Harold White ..... Robert Faulkner
Jasper Deane ..... J. C. Carlyle
Jack Tanner ..... Tod Squires
Joe Barker ..... H. Ford
Mr. Blake ..... Eddie Tomkins
Club Waiter ..... Arthur Bruin
Flossie Dere ..... Gladys Beasley
Peggy White ..... Ivy Sheppard
Mollie Meeks ..... Eva Ballard
Gladys Hayden ..... Cissie St. Elmo
Phillis Clarke ..... Marion Ryder
Christine White ..... Roma Pendrous

That Mrs. Kimberley's prolific pen does not lose its power of pointing a moral was shown in her latest play, submitted for Metropolitan approval on Monday evening at this popular house. After a long spell of musical plays and revues Mr. Charles Barnard's patrons expressed their appreciation of the reversion to melodrama in their usual demonstrative manner. "Women of the Night Club," which was originally produced at the authoress's own theatre—the Grand, Wolverhampton—on July 5 last, met with a cordial reception.

In the opening scene we find Christine, the wife of a manly but poor fellow, Harold White, craving for a lively time. She makes the acquaintance of a thorough blackguard, Jasper Deane, a dealer in cocaine, and the later uses all his artifices to get the discontented woman into his power. In this he receives encouragement and help from a former sweetheart of White's, Gladys Hayden. Putting their brains together, the pair evolve a scheme by which Harold comes to the conclusion that his wife is unfaithful. He leaves Christine in their humble cottage, goes to London to his wealthy aunt, who is dying and is anxious to see him. Christine follows Harold to the great metropolis and is at her wits' end when she finds that work is unprocurable. On the borderline of starvation, she meets an attractive girl, Phyllis Clarke, a member of several night clubs. Phyllis develops a liking for Christine, and on the promise that she will return home and plead for forgiveness from her husband, advances her sufficient money for that purpose, stipulating that she must come back to her if unsuccessful. Returning, Christine finds her old home in the hands of the brokers. Harold refuses to accept her statements, for Jasper Deane has been seen hovering around.

In a highly nervous state, and broken-hearted, Christine returns to Phyllis Clarke and the doubtful pleasures of the night club. Here we see the poor young woman surrounded by enemies, endeavouring to persuade her to seek forgetfulness in "dope," supplied by Jasper Deane. Many exciting adventures follow—with the principal characters all present in the night club for good or evil. In the end Phyllis promises Harold White that she will procure evidence of his wife's innocence. In a powerful scene Jasper offers a brilliant butterfly existence to Christine if she will become his mistress, but this she, now grown wiser, refuses with scorn, and shouts for help when Jasper attempts to catch hold of her. Harold (who has, with Phyllis's connivance, watched the meeting) rushes in, knocks the villain down, and the curtain falls on the nestling of the erstwhile discontented Christine in her loving husband's arms.

Mrs. F. G. Kimberley's players were all good. Special mention should be made of the impressive acting of Miss Roma Pendrous as the victim of many enemies. Her Christine was excellent throughout. Mr. J. C. Carlyle well emphasised the villainies of the drug trafficker, Jasper Deane; Mr. Robert Fulkner, too, did yeoman work as the deluded husband. Harold White. Miss Cissie St. Elmo stod out well as the evil genius of Christine. Gladys Hayden; Miss Marion Ryder was bright and attractive in the rôle of good-hearted Phyllis. Miss Gladys Beasley (Flossie Dere) and Miss Ivy Sheppard (Peggy White) ably assisted the play. Some agreeable low comedy came from clever Tod Squires as Jack Tanner and Miss Eva Ballard as Molly, his sharp "missus." The play was nicely staged, and night-club life realistically depicted.

"THE NIGHT OF THE PARTY."
At Hammersmith.

"The Night of the Party," the famous farcical comedy, in which the late Mr. Weedon Grossmith played with such success in both hemispheres, was the attraction at the King's Theatre, Hammersmith, on Monday night, where Miss May Palfrey's company commenced a six days' run.

Mr. Stanley Cooke was screamingly funny as the impudent and "very superior" valet, Crosbie, whose presence of mind—or rather cool effrontery—in awkward situations caused roars of laughter. Mr. R. Heaton Grey very effectively played Crosbie's master, Frank Frayne, who is made to change places with his own servant;" and the impetuous and indiscreet Lady Hampshire was charmingly presented by Miss Florence Helm. Mr. Russell Norrie was the essence of rectitude as the lordly Flambert, who only moved in the "inner circle of society," and an amusing contrast to the lanky footman, Roundel, cleverly shown by Mr. Jerome Langford. Mr. Fred Glover humorously and realistically represented the hall porter, Bogle; while Miss Dorothy Drake made a clever character study of Paulina, the housemaid. The daring and unscrupulous adventuress, Gipsy Vandelier, was delightfully interpreted by Miss Marjorie Villis. Her amusing flirtations with the amorous Alderman Hargen (Mr. Leonard Ure) evoked much mirth. Miss Helen Lambert also added to the merriment as the corpulent husband-hunting Mrs. Young.

"BLOOD AND SAND."
At Wimbledon.

A great actor and a fine play! Naturally these attractions drew a large and enthusiastic audience to the Wimbledon Theatre on Monday. The actor was Matheson Lang, and the play "Blood and Sand." Apart from the brilliant acting of this London company, the wonderfully realistic scenes of sunny Spain, and the marvellous care that had been taken by this master of stagecraft to bring every possible jots of that country's atmosphere, it was another Matheson Lang triumph. Little wonder then that three and four "curtains" were demanded after each act, and that at the end this Wimbledon favourite artist had to respond to the calls for a speech, in which the speaker said how he had looked forward to again coming to this suburb where so many of his former plays had been so well received, and that he hoped the audience had enjoyed the play as much as he and his company had. The part of El Gallardo, the gallant bull-fighter, was, with its scope for light and shade, one well suited to such a delightful actor. He never overdid the part, he was always the big-hearted, but over-fêted matador, the god of the hour, the idol of the ladies. Miss Florence Saunders was very charming as the loving, sorely tried wife, Rosario, and Miss Rosemary Corry was a handsome woman who ever lives for the present, Dona Sol. The two little kiddies of the hero of the arena were very naturally and capitally played by Miss Sheila Maloney and Miss Theresa Gorringe. Mr. Campbell Fletcher made much of the part of Garabato, the valet; Mr. Grenville Darling was bluff and amusing as Dr. Ruiz; Mr. A. W. Tyrer a distinguished Don Jose; and Mr. William F. Grant excellent as the Banderillero. Miss Margaret Damer was splendid as El Gallardo's vixenish sister, and Miss Dorothy Charles a dear old dame as his mother. The remaining characters were all in the safe hands of experienced folk. An enjoyable evening, and one not soon to be forgotten!

"SHUFFLE ALONG"
At Stoke Newington.

At the Alexandra, Stoke Newington, Mr. P. M. Turner's company appear in the ten shuffles of the musical revue, "Shuffle Along," which glides along merrily. The music by Lawrence Emlyn is bright and lively and melodious. The book by E. Byam Wyke is well up to standard, and the lyrics by Percy Edgar are well turned and taking. The dances and ensemble, which are admirable, are due to the skill and technique of Adele Raymond, who is to be congratulated. Stan Parkin proves himself a capital principal comedian in the rôle of Silas Shuffle, who goes through so much to clear himself of his debt to the swell mobsman. He also has some ludicrous adventures under Cupid's ægis.

Dorothy Venton is a dashing and vivacious heroine, with several capital songs well suited to her style. Fairy Osmond is a dainty maid who sings sentimental songs charmingly. "Old-time Melodies" is well rendered by the Shuffle Quartette, Messrs. Morton, Grey, Smart and Russell. Arthur Kingsley is in fine form as the swell mobsman. The golden cornfield scene is striking in its brilliancy, and the butterflies that hover around are things of beauty and a joy. The duet, "All Through You," between Fairy Osmond and Martyn Green is a pretty and tuneful number, and is delightfully sung by both.

Another gorgeous spectacle is the Japanese fête scene, and the Eastern harem scene runs it close. The rendering of "Rose of Burma" by Martin Green is notable in the latter scene, being a pretty song well sung. "Shuffle Along" is a good show. A pleasing spice of originality flavours its blend of mirth and melody.

THE THEATRICAL DISPUTE

Both Sides Asked to Resume Negotiations.

UNCHANGED POSITION.

There is no change in the situation arising out of the theatrical dispute on the question of the standard touring contract. Both sides have been recommended to resume negotiations, but at the time of going to press no meeting of the parties had been arranged.

A representative of the "Era" was informed yesterday that a special general meeting of the Association of Touring Managers had been fixed to take place as soon as the chairman of the Association returned to town. Meantime neither the Association of Touring Managers nor the Actors' Association have anything further to report; but it is understood that the position is less critical; in fact, it now seems possible that a settlement will be reached. The notices to terminate the contracts were to have expired yesterday (Wednesday), but in view of the recommendation of the Executive Committee of the Touring Managers, following upon a discussion with a deputation from the Joint Committee representing the N.A.T.E., the V.A.F., the M.U., and the A.A., these notices have been postponed.

This meeting took place at the offices of the A.T.M. on Friday. Mr. Herbert Ralland presided, and there were present William Holles, Wilfred Eaton, Guyton Heath, W. V. Garrod, Nevill Graham, Charles Steuart, Leonard Mortimer, Fred Karno, Jack Goodson, Lionel Bute, A. E. Drinkwater, E. P. Clift, T. C. Dagnall (represented by W. Patrick), Hubert H. Woodward, Arthur Gibbons, and Louis Casson (secretary), representing the A.T.M.; and Terrence Cannon (N.A.T.E.), Albert Voyce (V.A.F.), J. B. Williams (M.U.), and Alfred Lugg (A.A.), representing the Joint Committee.

It was agreed to issue the following statement after the meeting:—

"The Executive Committee of the Association of Touring Managers received a deputation from the Joint Committee as representing the National Association of Theatrical Employees, the Variety Artists' Federation, the Musicians' Union, and the Actors' Association, and after a long and amicable discussion, it was mutually agreed that both sides should be recommended to resume negotiations with a view to getting a contract that will be fair and equitable and satisfactory to both sides. It was further agreed that, pending and during any negotiations, the terms and conditions of the Standard Contract should operate, and thereafter the terms and conditions of any new agreement entered into between the two parties."

Mr. N. Carter Slaughter's Season.

On completing his successful eighteen weeks' repertory season at the Theatre Royal, Chatham, last Saturday evening, Mr. Slaughter was the recipient of numerous presents from many admirers. The principals of his company all shared in the gifts which were showered upon the stage.

ASSOCIATION OF TOURING MANAGERS' ANNOUNCEMENTS.

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Secretary's Notes.

British National Opera Company.

Every member of the chorus, ballet, and the children of the above company are members of the Actors' Association, and number 62. Also every member of the company is receiving remuneration above the Standard Touring Contract rates.

Propagandn Meetings.

The next meeting will be held on Oct. 10, at 3 p.m., at 79, St. Martin's-lane.

Report, Week Ending Sept. 30.

Death levy stamps due, 16; subscription stamps due, 39.

Moneys recovered, 1922:—Previously, £2,796 18s. 4d.; this week, 10s.; total, £2,797 8s. 4d.

Death levy benefits: — Previously, £831 7s.; this week, £22 14s. 11d.; total, £904 1s. 11d.

Protection fund: — Previously, £77 10s. 4d.; this week, £9; total, £86 10s. 4d.

Total cash payments: — Previously, £3,755 15s. 8d.; this week, £32 4s. 11d.; total, £3,788 0s. 7d.

Since Jan., 1919:—Spent to improve profession, £25,025: benefits to members, £18,542 0s. 5½d.; previously, £587 17s. 9d.; this week, £145 10s. 11d.; total, £44,300 9s. 1½d.

Number of new members:—Previously, 626; this week, 48; total, 674.

Minutes of Council Meeting Held Sept. 29.

Present: Mr. A. Harding Steerman (in the chair), Messrs. Alfred Harding, Walter Rignold, C. Hargrave Mansell, Ivan Berlyn, Frank Denis, Luke Forster, A. George Fry, Robert Lord, Harry Zeitz, Sydney Lynn, David Leslie (assistant secretary), Alfred Lugg (secretary), Misses Lucy Sibley, Carlotta Anson, Kathleen Magee, Gladys Holliott, Ada Roscoe, and Lisa Coleman.

Reports of the "Ways and Means," Nominations, and House Committees were read and adopted.

Chairman's Letters.

Messages regretting their inability to be present were read from Mme. Isabel Beresford, Misses Renée Kelly, Ethel Griffies, Minnie Rayner, Messrs. Charles Stone, Frank B. Gray, Henry Caine, Herbert Pearson. Also a letter from Mr. Charles Doran.

A STOCK SEASON AT SCARBOROUGH

The Albert Sember Repertoire Company, at the conclusion of a five weeks' stay at the Theatre Royal, Stratford, will move on to Scarborough, where, on the 23rd inst., they open a stock season. Their repertoire will include "The Yellow Ticket," "The Manxman," "The Christian," and other well-known plays. Mr. Albert Sember himself is as hard-working a member as any in the company.

"YES, UNCLE," AT STRATFORD.

A highly appreciative audience gave a hearty reception to that rollicking musical comedy, "Yes, Uncle," presented at the Borough Theatre on Monday night. Mr. Reginald Purdell plays excellently the part of Bobby Summers. Mr. Jack Lawrence was capital as Stark, and Mr. F. Baker as the uncle was most amusing. Miss Veronica Habberfield as Stark's wife has to be credited with a clever impersonation. The staging was all that could be wished.

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ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

FRED LEES BUCKLEY.

Fred Lees Buckley was born at Stockport, Cheshire, and was a pupil of the late W. H. Dean, Mus. D. (Oxon). He is a well-known musical director, organist and pianist, and for 13 years was band-

[*Photo, Seaman, Douglas, I.-o.-M.*
FRED LEES BUCKLEY.

master to the Earl of Chester's Imperial Yeomanry, during which period the officers included Colonel (the late) Earl of Harrington, the Right Hon. George Wyndham, M.P., and the present Duke of Westminster. Under his directorship the band was raised to a high standard of efficiency and fulfilled many engagements, made by the Duke of Westminster, at Eaton Hall, Chester. The band was also engaged for the visit of their Majesties the King and Queen of Spain to Eaton for the Polo week. At the conclusion of the engagement Mr. Buckley was presented by the Duke of Westminster to H.M. the King of Spain, who complimented him on the performance of the band. Engagements to play in the parks of Manchester, Bolton, Rochdale, Oldham, Stockport, Chester, &c., kept the band always performing, the appreciation of the audiences resulting in re-engagement upon re-engagement. On Aug. 4, 1914, Mr. Buckley was mobilised, but, being discharged soon afterwards, took the opportunity of doing voluntary work with St. John Ambulance with respect to wounded soldiers, and organised concerts in hospitals and relief funds in Stockport and district. For seven years he was organist and choirmaster at Mobberley Parish Church, Cheshire, and eight years organist and choirmaster at Mottram Hall Private Chapel, Mottram St. Andrew, Cheshire. His private ball connection is a very extensive one, and "Buckley's Band" is a household word in Manchester and the surrounding districts. This summer Mr. Buckley has been engaged as musical director to the Hotel Majestic, Douglas, Isle of Man (Manxland's premier hotel). He is well known on the concert platform as solo pianist and accompanist, and has accompanied many well-known singers, including Messrs. Lewys James, Bridge Peters, Fowler Burton, Webster Miller, Mme. Edna Thornton, Miss Florence Schmidt, Miss Alice Lakin, &c. He is quite capable of conducting a full symphony orchestra or military band, and any concert or cinema work he is called upon to undertake.

He does not forget, however, that one is required to be quite up to date in Jazz music for dancing. It is evidence of his versatility that he is very often called upon to officiate as organist at a church service. He is very proud of the friendship of many well-known musicians and conductors, is a L.C.M. and Senior Honours Trinity College, and also possesses the King's Long Service Medal for good conduct and long service in connection with the Earl of Chester's Yeomanry.

ROYAL ACADEMY OF MUSIC.

The Broughton Packer Bath Scholarship (violoncello) awarded to Albert E. Killick (a native of London), Emlyn C. Samuel being commended. Adjudicators were Messrs. J. T. Lockyer and W. E. Whitehouse.

The Sainton-Dolby Scholarship (contralto) has been awarded to Violet S. Turnbull (a native of Cape Town, S. Africa). The adjudicators were Mr. Marcus Thomson, Miss Mary T. Wilson, and Miss Pitt Soper (in the chair).

The Thalberg Scholarship (pianoforte), was awarded to Kitty M. Roe (a native of Queenstown), Dorothy B Folkard and Olga M. Thomas being very highly commended, and Lilian J. G. Furze commended. The adjudicators were Miss Isabel Gray, Miss Ivy Herbert, and Messrs. W. J. Kipps and Herbert Lake (chairman).

The Campbell Clarke Scholarship (soprano and mezzo-soprano) was awarded to Rose Alper (a native of Wynberg, S. Africa), Doris G. Sheppard being highly commended and Stella Brown and Doris Storey commended. The adjudicators were Miss Evelyn Langston and Mr. Frederick Keel.

The Ada Lewis Scholarships have been awarded as follows: Pianoforte: Awarded to Francis G. Britton (a native of London), Reginald G. Oakley and Gladys E. Lovell being very highly commended. The adjudicators were Messrs. Edward Morton, Septimus Webbe and Thomas R. Knott (chairman). Violin: Awarded to L. Josephine Hurd (a native of London), Isidore Hoddes and Harry Sandler being commended. The adjudicators were Miss Elsie M. Nye and Messrs. James T. Lockyer and Frank Arnold (chairman). Contralto: Awarded to Nora E. Greene (a native of London), Doris K. Gibbs being highly commended. The adjudicators were Miss Mary T. Wilson and Mr. Arthur Thompson.

CONCERTS OF THE WEEK.

THE "PROMS."

Monday, the 25th, found a very fine house enjoying a concert version of "The Nibelungs Ring," and if Wagner's great work is really essentially music for the stage-setting of the opera, it was, all considered, a remarkably fine performance under the baton of Sir Henry J. Wood. Miss Carrie Tubb, Louise Trenton, Edith Furmedge, Mr. Ben Morgan, and Mr. Horace E. Stevens were soloists. It is a difficult matter to individualise, but the orchestra and the ladies appearing as Rhine maidens were more distinguished than the gentlemen singers. Tuesday is not the best-attended evening, although the programme is always cosmopolitan. On this occasion the classic interest centred on Brahms, Schumann, Glück, and Sullivan's "In Memoriam" seemed fittingly to suit the passing of Sir Charles Santley. Miss Leila Megone was rather overweighted with Bizet's "Agnus Dei"—for once the orchestra rather overpowered a really pleasant singer, and this was also the case with M. Lauritz Melchior. Both singers were well received, and Miss Lena Kontorovitch met with an ovation on the conclusion of Mozart's Concerto in A. "Leonora" (No. 1) made a finely Beethovenist start for Wednesday, and Miss Muriel Brunskill gave an emotional rendering of "O, Righteous God," in which her powerful voice told well. Mr. Glyn Dowell was the male vocalist, but never have an audience had better cause to applaud Miss Irene Scharrer than when she made her bow after the A Minor Concerto by Schumann. Her tone was full, warm, and yet subtly sympathetic, and her interpretation quite in the proper vein—a truly delightful performance. John Ireland, Delibes, and Brahms all figured in the excellent programme.

Thursday was notably a little more different in arrangement than usual. Miss Margaret Jewell and Mr. Sydney Pointer, the vocalists, and Miss Isabel Gray, the pianoforte soloist, deserve to be commended by reason of her playing the graceful Mozartian phrases of the D Minor (No. 8) Concerto. Her further appearance will be welcome. "1812" and other numbers made a great appeal to an excellent house, including some of His Majesty's Chapel Royal, Savoy, choristers. A work by Busoni, "Rondo Arlequinesque," for tenor and orchestra, certainly had all the fantastic antics of the harlequin, but surely had little of graceful beauty in it. It seemed to resemble the gurgling of a disorganised telephone service rather than a cheering musical message. Friday is the classic night. Mr. Norman Wilks played with delightful insight Beethoven's B Flat Concerto, No. 2, in which Sir Henry Wood collaborated finely. Throughout the evening the orchestral work was of a very high level. Miss Flora Woodman and Mr. Eric Marshall were the vocalists. Beethoven's "Busslied," sung by the latter, was all to the purpose orchestrally, but rarely have the "Proms." presented anything less favourable vocally. It gave the impression of the singer reading the music at sight, and not finding the work very grateful.

The week has brought some very happy moments for appreciating individual players in Sir Henry's fine body of instrumentalists, particularly Mr. Cockerill, Mr. Woodhouse, and Mr. Kiddle.

Saturday's programme was, as always, of a popular description, and with Miss Clara Butterworth, Mr. Charles Tree, Miss Marie Hall, and Mr. John T. Cockerill, each contributing in their respective métier, the success of the evening was fully assured.

WESTMINSTER CHORAL SOCIETY.

The Westminster Choral Society, which has just entered upon its fourth season, has accomplished much good work since its inauguration, having performed upwards of twelve new works by British composers and numberless part songs. The Society is under the direction of Messrs.

[*Photo, Vandamm.*
VINCENT THOMAS.

Boosey and Company, and is conducted by that distinguished musician, Mr. Vincent Thomas. In addition to helping British composers, the Society has aided several hospitals, and the programme for the forthcoming season includes six concerts, three of which are being arranged for the benefit of the Mayor of Westminster's Committee on behalf of the Hospitals of London Combined Appeal, the Boys' Life Brigade, and Westminster Hospital, respectively.

The works being rehearsed include "Cavalleria Rusticana," "Merrie England," "Hiawatha," and "Tom Jones." The chorus comprises 260 members, and has reached a high standard of excellence. The Organising Secretary, Mr. Wm. A. Bayley, 1, Central Buildings, Westminster, S.W., would be glad to hear from any amateurs—especially tenors and basses having good voices—who would be willing to become members.

LEAGUE OF BRITISH ARTISTS.

The League of British Artists' fifty-ninth concert was held on Thursday evening at Steinway Hall, under Mr. J. Hedley Drummond's direction.

Among the soprano singers was Miss Rosa Barrington. She produced some very pretty tones in her high register, and should now try to cultivate as good a quality in the middle and lower tones. Miss Winifred A. Minter, who recited a story of adventure, was hampered by a pianoforte accompaniment. Instead of leading the accompanist, she followed, with rather disastrous effect on the dramatic "atmosphere." Mr. Evan Gwilym displayed a small, but musical, bass voice in a "Song of Hybreas the Cretan," and Mr. William H. Willmott, whose diction was commendably clear, made a good impression in Cowen's "Onaway, Awake! Beloved."

In a couple of violoncello solos Miss Dorothea Marno produced, generally speaking, an agreeable tone, and, considering her age—she appeared to be about twelve years old—her bowing was extraordinarily firm and smooth. She promises so well that she would be wise not to play in public yet, but to give the next few years entirely to study. Mr. John Anstey's pleasant tenor, too, is well worth spending time and trouble upon. Obviously he has had little training, yet he managed the difficulties of "I Hear You Calling Me" quite cleverly. Nervousness prevented Miss Florence Dawson from doing herself justice in her first song. But she won the audience for all that. She has a very pleasing contralto, and sings with taste.

Miss Ethel Clark was another of the successful performers. Her light soprano is sweet and pure, and she should be able to do well with it in years to come. Mr. John Chaundy and Miss Nellie Murray both pleased; the former with his manly rendering of "The Road to Mandalay," the latter with two unhackneyed songs by Herman Lohr. To another young mezzo-soprano, with a rich and powerful voice, Miss Kathleen Price, fell the chief honours of the evening. She was obliged to concede an encore after her second song.

The duties at the pianoforte were shared by two capable accompanists, Miss Effie Warwick and Mr. William Bennett.

"The Dear Little Garden I Love."

The title of the song Miss Marie Ambrose sang so successfully at the Alhambra last week is "The Dear Little Garden I Love." We hear that Bert Errol is including this popular number in his repertoire at all engagements.

The visit of the Royal Belgian Fanfare Band, in aid of the "Hospitals Appeal," will prove another occasion for appreciating Continental ideas of band combinations. One hundred strong, this band is under special patronage—including the King of Belgium—and is part of the grand musical society known as "De Ware Unenden" (The True Friend), and in some respects corresponds with the Guard Republican Band, recently visiting our shores.

A MUSICAL CAUSERIE.

BY

HUBERT BATH.

Years ago an esteemed gentleman wrote a book on "Music and Morals," and I have been moved recently to consider the question, and as to how far the one has a bearing on the other. Sir Arthur Sullivan always maintained that it was impossible for music as music to be immoral; that it was the one and only of the fine arts without any suggestiveness in it of an immoral nature. Painting, poetry, sculpture, drama, and literature could put forward the slightest innuendo of immorality, but music—that is, absolute music, as dissociated from words—no. Tolstoi, in his novel "The Kreutzer Sonata," endeavoured to portray features in "absolute music" to the contrary of this argument, and I think I am rather inclined to agree with him up to a certain point. Music can, by itself, be rather subtley suggestive under certain conditions and circumstances, surroundings, and general atmosphere. It can, certainly, excite emotions quite innocently which might result in a disastrous *immorale*. But one cannot blame the music as music for the result. A certain amount of blame must be attached to the recipient. (Another case of "Honi soit qui mal y pense"!) Medicine might have exactly the same effect as music. Music, as music, is, and should be, pure and unadulterated "pleasant sound," to put it in terse scientific terms. (Some call it pleasant "noise")! But the science of sound cannot, of necessity, be disassociated from the sense of rhythm, which is, essentially, the vital part of all music and its foundation and being; indeed, it is the basis of all things. Therefore I am determined to think that rhythm is the principal factor in the case of music and morals, and that rhythm—quite apart from mere sound, is really responsible for any sexual excitement that may be occasioned quite innocently when listening to a piece of "absolute music." Even the throbbing of a ship's engines or the rattling of train travel will, usually unconsciously, excite emotions from their rhythmic side.

* * *

I am glad to see that there is every possible indication that the forthcoming musical and theatrical season in the Metropolis is likely to be the biggest on record, and I should not be at all surprised to know that "The Last Waltz" will not set the ball rolling at the Gaiety. The extraordinary success which has attended the initial production in the provincial cities, where they are much harder to please than dear old London, has been phenomenal. Some of the provincial audiences are very "canny." They do not take a new piece to their hearts at a moment's notice. They are severely critical, and take a deal of working-up as a rule.

* * *

And, in connection with this, I am not surprised to note the report of "an unpleasant incident" which occurred at Miss Myra Hess's recent pianoforte recital when she had to cease playing in the midst of a Bach piece owing to four ladies entering to take their seats in the front row. Honestly, I cannot understand the psychology of some people in connection with public performances of music, whether it be classical or otherwise. They do not appear to realise that a performer, any performer or artist, undergoing the ordeal of a public performance, relies on the magnetic sympathy of the listeners to help them to "lose themselves" in the music, especially "straight" music. Anyone with sympathetic musical sense should know, if they have any musical feeling at all, that the slightest rustle, the slightest sound, or the movement of someone or something which catches the corner of the eye when playing, disturbs the attention and stops the train of musical concentration, and obviously interferes with the interpretation of the piece. This "incident" only bears out what I said last week in connection with that wonderful North Country audience which had assembled at the Crystal Palace when my brass band symphony was being so wonderfully interpreted, e.g., that Southern audiences do not appear to attach the same value to a musical performance, or really take it seriously, as they do in the North. There is not that same vital attention and "interestedness."

* * *

And what on earth has happened to Birmingham from a musical point of view? It is some little time, until recently, that I was there, but, oh! the difference! I used to put and consider good old "Brummagem" as "top-notch" with their local musicians. I have had a shock! Has the keen musical sense, attention, and interest all shifted to the pictures? Has the centre of things musical shifted entirely? There does not appear to be that keenness and appreciation, and, what is still more important, enthusiasm, which there used to be. Musical playing seems to be more mechanical and business-like, and without real abandon. What is the matter, and what is the cause of it?

* * *

It is a good sign of the times to see how some of our younger orchestral leaders and musicians are making themselves capable and trustworthy conductors. I had occasion the other day to be obliged to leave my very responsible baton in the hands of Mr. Fred Grey, of the Royal Albert Hall Orchestra, at a moment's notice, and he quite rose to the occasion in a masterly way throughout a difficult performance with severe handicaps. This sort of thing is encouraging and helpful to those of us who are "swinging the stick," and give a deal of confidence with one's right-hand man. Incidentally, I heard a fine performance of the music to "Way Down East" the other day under Edmund Maney. Combined with the picture I am not ashamed to say that I was really touched.

* * *

It is more than interesting to note that the much-maligned "syncopated" orchestras" are toning down a little now, and that there is now more music than noise. These combinations of instruments are always interesting, and suggest all sorts of possibilities for composers and arrangers. If such a star as Stravinsky can afford to lay himself out for what might be termed "comic combinations," then it is quite worth while for any other seriously-minded modern. Some of the American gramophone records of jazz bands are really wonderful and well worth studying. The saxophone effects are most interesting, although, when seeing and studying some of the parts in print they are far from being really practical for the ordinary player. Taken as a general rule, the system of American orchestration and band arrangements leaves a considerable amount to be desired.

* * *

I have just received a prospectus of Sir Henry Wood's Queen's Hall Saturday Symphony Concerts, and am delighted to see that there are so many of our own British moderns included. A distinguished list, indeed—Elgar, Howell, Holst, Bowen, Bax, Vaughan Williams, Bliss, &c. (I often wonder why it is so many distinguished musicians' names begin with a "B"!)

* * *

There is a wonderful tune which is all the rage now, by Oscar Geiger, called "Just For a While." It will be "some song," as I have already experienced myself. It is one of those ridiculously simple tunes which, from a composer's point of view, are so ridiculously difficult to think of, and which get right away at once with an audience. If any composer could scientifically search for and discover the formula for the successful melody his name would go down to posterity, and, what is more important, perhaps, prosperity. But I fear these things are mostly luck, sheer and simple. How many composers are there of light works, in particular, who have been able to repeat their one big success? The haunting melody is the most elusive will o' the wisp which the musician has to contend with. He has it within his grasp for just a moment, and it is gone again, never to return.

* * *

Apropos my story of Richter last week, here is another. He noticed at the Opera during rehearsal that one of the violinists was not using the full length of his bow in the *forte* passages when he should have been doing so. He stopped. "Vat is that bow vich you use?" The player informed him that it was by a certain celebrated maker and cost sixty shillings. "Vell, then; we vill 'ave a sixty sheeling bow zis time. I thought eet vas only a penny von!"

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CONCERT PARTIES AT WORK.

The Jolly Optimists.

This concert party during the past few weeks in Peterborough and district have met with exceptional success. That there is not a dull moment in the show is proved by the fact that there have been crowded houses during the past weeks, with a return date offer everywhere. The programme is being continually changed and kept up-to-date.

The company is shortly proceeding on a winter tour, and bookings continue to come in. An entirely new and original setting is being put on, and there is very little doubt as to the continued success of the company.

A move in the right direction has been made by the engagement of well-known artists, including Wally Dewar (the original Messenger Boy at the piano), and also Alberta Flahey and her tenor (Alex. Webster), together with Sadie Vox, who, although only twelve years of age, is doing excellently, and shows great promise.

Mr. George W. Briggs, the producer and manager (also of the musical house of Briggs, Ellis & Co., Peterborough), is intent on making the company second to none in the country.

The Gipsies.

Albeit late in the season, this brilliant concert party did excellent business last week at the Victoria Pavilion, Ilfracombe, the members of the company being Miss Gwen Hilton, soprano; Mr. Cecil Brierly, baritone; Miss Lou Charlesworth; and Mr. Charles Hennessey in charge of the comedy side of the programmes; Miss Gracie Fitzroy, dancer; and Miss Winifred Swinford at the piano. This week The Aristocrats are paying a return visit to the Ilfracombe Pavilion.

Bubbles.

Messrs. Gane and Morley's charming concert combination, Bubbles, directed by that clever comedian, Mr. Bert Earle, on Saturday last concluded a fortnight's highly successful booking at the Gaiety Hall, Ilfracombe, their work throughout being most effective and greatly appreciated by their audiences.

Scarlet Sextette.

The engagement last week of Scarlet Sextette and Pianist at the Penzance Pavilion, proved very successful, and was well supported by appreciative audiences. Miss Jean Brodie scored with her Scotch songs and original dances. Mr. Frank Bevan is a talented tenor. The burlesque, "Derby Day," by the whole company, was well rendered. Miss Gladys Candy (soprano) supplied some good numbers. Miss Malvina Dunreath did well with her whimsical impersonations and original dances. Mr. Arthur Butler rendered monologues in good style, and Mr. Jerry Ward did excellent service at the piano. The party is under the personal direction of Mr. Ralph Wright, comedian, whose genuine humour and witticisms caused convulsions of laughter.

The Reading September Fair, held on the 21st to 23rd ult., was the largest held for many years, and attracted great crowds of "joy seekers."

CONCERT PARTIES ON TOUR

A LA MODE.—Oct. 2, Vaudeville Pav., Frome.
ANGLO-INDIANS.—Oct. 2, Weymouth.
ARABIA.—Oct. 2, Stowhill Pav., Newport.
BOGEY.—Oct. 2, D.P., Eastbourne.
BOX O' VESTAS.—Oct. 2, Gosforth.
COMEDY.—Oct. 2, Victoria H., Keswick.
CONFETTI.—Oct. 2, Pav., Bexhill.
FAN-FARE.—Oct. 2, East Ham.
FARCE.—Oct. 2, Pier, Plymouth.
FOLLY.—Oct. 2, Kursaal, Whitley Bay.
FRILLS AND FLOUNCES.—Oct. 2, Grand, Banbury.
JOLLY OPTIMISTS.—Peterborough (season).
JOVIALITY.—Oct. 2, West End Pav., Morecambe.
MERRIONS.—Oct. 2, Derby.
MEXICANS.—Oct. 2, Pier, New Brighton.
MINSTRELS OF 1922.—Oct. 2, Hippo., Leeds.
NAP.—Oct. 2, New Palace, Stamford.
ODDS AND ENDS.—Oct. 2, P.H., Lydney.
ORANGE CLUB.—Oct. 2, Palace, Treharris.
PAINT AND POWDER.—Oct. 2, Globe, Acton.
PEACHES.—Oct. 2 Hippo., Maidenhead.
PILOTS OF THEATRELAND.—Oct. 2, Empire, Ogmore Vale.
PLAYMAKERS.—Oct. 2, Alex. Gdns., Weymouth.
POPPIES.—Oct. 2, Pier Pav., Hastings.
PRO RATAS.—Oct. 2, Pavilion, Bexhill.
PUNCH BOWL.—Oct. 2, Café Dansant, Weymouth.
QUAINTESQUES. — Amphitheatre, Rhyl (season).
Q.T.'s, THE.—Oct. 4, Y.M.C.A., Uxbridge.
RAMBLERS, THE.—Oct 2, Pier Pav., Hastings.
REVELRY.—Kingston-on-Thames (season).
ROGUES.—Oct. 2, Newcastle.
ROYAL QUIXOTES.—Oct. 2, Exchange, Chichester.
SCOTTISH DONS.—Oct. 2, Arcadian Pav., Leeds.
SEVEN NOBODIES.—Oct. 2, Assembly Rooms, Chester.
TONE.—Oct. 2, Pavilion, Worksop.
VAGRANTS, THE.—Oct. 2, Pier, Penarth.
VARIETY.—Oct. 2, Leeds.
WELSH FOLLIES.—Oct. 2, Globe, Gilfach Goch.
ZIG-ZAGS.—Oct. 2, Epsom.

CRYSTAL PALACE.

Post Office Charity and British Legion Concerts.

A big crowd gathers annually for the Post Office Orphans' Concert, which has been a very popular feature under the direction of Mr. Walter W. Hedgcock, for some years past. The band of H.M. Scots Guards, under the baton of Lieut. F. W. Wood, programmed on Wednesday for "Tannhauser" overture, "Peer Gynt" suite, "Yeomen of the Guard" selection, &c., and the fine cornet solos of Sergt. H. B. Hamilton. Mesdames Carrie Tubb, Marion Browne, and Margaret Balfour, together with Mr. Ben Davies, Norman Williams, David Ellis, and Harry Dearth were the vocalists in a well-varied programme, in which such standard numbers as "Ombra mai fu," "From Mighty Kings," the evergreen "Come Into the Garden, Maud," gave a familiar charm. The more one hears Miss Balfour and Mr. Ben Davies the more these artists stand out by reason of style, a similar compliment being due to Mr. Walter W. H. Hedgcock at the piano, as accompanist, in which capacity Mr. F. W. Holloway assisted.

Saturday found the British Legion Fête with band contests, sports, and other attractions of a popular character. H.R.H. the Prince of Wales graciously patronised the occasion, for which the B.L. was solely responsible, with the exception of the organ recitals, other than by Miss Doris Fenner, A.R.C.O. Of the massed concert, Col. Mackenzie-Rogan made the most of his materials, and there was a finer ensemble than on the previous Saturday for this reason.

WIGMORE HALL CONCERT.

Mr. and Mrs. Heget, bass-baritone and contralto respectively, who make their first appearance at the Wigmore Hall on the evening of Oct. 5, hail from Switzerland. Mr. Heget studied with Seveik and Mrs. Heget studied under the famous pianist Blanchet, of Paris. Their programme, which is of exceptional interest, includes a suite for violin and pianoforte by Huber, the Swiss composer, which will be performed for the first time in London.

BENEFIT CONCERT AT SOUTH SHIELDS EMPIRE.

A benefit concert on behalf of the late manager of the Queen's Theatre, South Shields, whose health has unfortunately broken down, was held in the Empire Theatre, South Shields, on Sunday evening, the 24th ult., by kind permission of the proprietors, Messrs. The Empire Palace Theatre Co., Ltd. The building was lent entirely without charge; and the services of the staff, both before and behind the curtain, orchestra and artists were all given gratis, so that the entire proceeds may be solely devoted to the object for which the concert was arranged. An organising committee, composed of the proprietors and managers of the local theatres and halls, presided over by Mr. Logan Stephenson, the resident manager of the Empire Theare, arranged all deails. The building was crowded in all parts, among those present being the Mayor and Mayoress, members of the Corporation, and many public bodiss. An excellent programme was provided, the Empress orchestra—largely augmented for the occasion and conducted by Mr. Joseph Campbell, opening with Suppe's overture, "Light Cavalry." In the absence through illness of Mme. Dorothy Forster, Mme. Phyllis Howe, soprano, appeared as a deputy Mr. Eric Sewell met with a flattering reception for a dramatic rendering of "On With the Motley," from "Il Pagliacci," and responded feelingly with "Macushla." The Cantabile Harmony Four, and the Wallsend Male Voice Choir gave some fine exhibitions of unaccompanied singing which were greatly appreciated. Miss Cissie Bellamy recited "Lasca" with great success, and responded to an encore with "The Woman Who Did Not Care." A feature of the evening was the production by Mr. Will H. Glaze, of the Alexandra Theatre, South Shields, of the third act of Sir Hall Caine's play, "The Christian." The popularity of the Alexandra Players in South Shields was signified to a remarkable degree by the prolonged applause which followed the raising of the curtain. Mrs. Will H. Glaze (Miss Betty Seymour) made a sympathetic and appealing Gloria Quayle, and was powerfully supported by Mr. Denbigh J. Douglas as John Storm. Assistance was also given by Mr. Will H. Glaze as Francis Drake, Mr William Kershaw—the local representative of "The Era"—as Lord Robert Ure, Miss Eva Elwes as Betty, and Miss Dorothy Kirke as Polly Love. During the interval Mr. Percy Gibson, resident manager of the Grand Theatre, in the course of a short speech, thanked the proprietors of the Empire, managers, staffs, orchestra, and artists, and all who had taken any part in making he concert the success it undoubtedly was. The amount realised, including private subscriptions, is expected to rank in the neighbourhood of £100.

WIGMORE HALL.

A very good audience assembled on Saturday afternoon to hear the finely selected programme presented by Siloti, whose name needs no emphasis as a pianist of high repute. Bach, Schumann, Liszt, Liadoff, and Rubinstein were represented, and there can be no gainsaying the fact that Siloti has something of that complete command one associates with the great name of Liszt, memoirs of whom he has written. His remarkable sang froid, his beautifully-balanced hands, his technique, vigour, and healthy sentiment, gave his performances, throughout, a wonderful distinction, and again, his readings have an individuality that make the moments fly all too quickly. There was so much of distinction and individualism about this delightful recital—and the applause was of the most sincere character—that further dates will be anticipated.

SEASON CLOSING CONCERT AT BUXTON.

The final concert for this season at Buxton Gardens took place at the week-end in the Pavilion large hall, under the bâton of Mr. George Cathie. There was a bumper and enthusiastic house. The vocalists were Miss Mary Ogden (contralto), Miss Lilian Cooper (soprano), and Mr. J. Fanshaw (tenor). The former sang excellently Elgar's "Where Corals Lie," Bridge's "Go Not, Happy Day," besides a couple of extras equally good; and the last-named singers gave solos from Mendelssohn's "Hymn of Praise," the whole work being very cleverly rendered by the Buxton Philharmonic Society, conducted by Mr. G. H. Lockett. This combination also sang with admirable zest the soldiers' chorus from Gounod's "Faust," the soprano solo being especially deserving of praise. The Winter Orchestra, conducted by Mr. F. Burgin, opened in the Central Hall of Buxton Gardens on Monday morning.

CENTRAL HALL SATURDAY AFTERNOONS.

Old friends and new flocked to the Central Hall on Saturday afternoon to assist at the opening concert of the season, the forty-fourth supplied by Messrs. Enoch. The special attraction was Mme. Chaminade, who was down to play no fewer than ten of her own compositions as well as accompany artists in songs from her pen. The famous pianist and composer was obviously gratified by the affectionate greeting which she received on her first entry, to render three delightfully contrasted pieces. A notable new composition which figured in her later selection is entitled "Berceuse du Petit Soldat Blessé," a strikingly melodious piece which has the dainty charm that distinguishes all Mme. Chaminade's work. She accompanied Mr. Ernest Groom in three of her own songs, and performed the same service for Miss Dorothy Robson in a like number. Miss Robson's mellifluous soprano was also heard in Josef Holbrooke's "A Lake and a Fairy Boat" and May H. Brae's "O Western Wind." One of the most appreciated items of the afternoon was Mme. Chaminade's "Concertino," played by that superb flautist M. Louis Fleury and accompanied by the composer.

Another distinguished composer who officiated at the piano was Easthope Martin, who accompanied Mr. Ifor Thomas, a sympathetic tenor singer, in the first performance of three selections from "Four Pastorals," gracefully written numbers, which gave much pleasure to the audience and secured a double recall.

Miss Dorothy Clark's full and well-modulated contralto was heard in "I Heard You Go By," "Coming Home Along," "Daffodil Gold," and "Sickles in the Corn," to all of which she did complete justice, and Mr. John Buckley used his cultured baritone agreeably in "On the Beach at Otahai," "The Maid I Love," "When I Heard the Learned Astronomer," and "Autolycus' Song." Mr. Ivor Newton did excellent service as accompanist.

WATFORD PALACE THEATRE.

The N.S.L. season opened at the Palace Theatre, Watford, on Sunday last, with a house filled to its utmost capacity. The Favourite Octette, with Mr. E. Jessop as leader and solo violinist, were responsible for the instrumental portion of the programme. They opened with the march, "La Ritirate Italiana." They followed with selections of classical and popular items. Miss Nancy Oldfield, the brilliant soprano, was the star vocalist. She gave an artistic and delightful rendering of "Carmena," and in response to loud applause sang "There are Fairies in Your Eyes." Later she gave an exquisite rendition of the waltz song from "Tom Jones," and as an encore "Alice Blue-gown." These songs put the audience in an Oliver Twist mood, and they wanted more. Miss Oldfield obliged with "Il Baccio." Mr. Harold Colbourn did well with his singing of "Arise, O Sun," and "Summer Bird." Miss Ethel Hanson and Mr. James Garner, raised enthusiasm with their duets, "Now Stand We On the Summit of the Hill" and "What is Done You Can Never Undo." Mr. Bret Hayden greatly amused everyone with his motor and cockney stories, and a humorous song into which he introduced a clever whistling solo. Mr Ernest Mead's vigorous interpretation of the recitation "The Swagman," a story of Australian bush life, quite thrilled the audience. He scored a success in an item of a lighter character, entitled "Grin." Mr. J. D. Budd, now happily completely restored to health, is the courteous manager in charge.

LONDON STRING QUARTETTE.

Farewell Concert.

The musical public's sentiment regarding the London String Quartette—who are once more setting out on a world tour—may be expressed in the words of a song we all remember: "We don't want to lose you, but we think you ought to go." Although the L.S.Q. will be much missed here, it is best they should be spared, since we must have musical ambassadors; we cannot afford, for our reputation's sake, to send abroad any but front-rank artists.

At the farewell concert in the Æolian Hall, on Saturday, the new native work played was H. Waldo Warner's Fairy Suite, "Pixy Ring." Its five movements—"Moonbeam," "Toadstools," "Tinkling Bluebells," "Pixy-laden," "The Ring Dance"—contain charming light music abounding in those delicate and ethereal effects Mr. Warner knows so well how to produce. The suite was played with the utmost deftness. It met with instant success, and is sure to be immensely popular wherever it is heard.

A quartet by Mozart and the magnificent Beethoven in C (Opus 59) also formed part of the programme.

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FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER I.

How I Became an Actress—Precept of Genevieve Ward—Charm of Ellen Terry—Irving at Rehearsal.

"Keep your interest, child," said Miss Geneviève Ward to me, "and you need never grow old." Dame Geneviève knew! I was present at her eighty-fifth birthday party, and she seemed the youngest soul among us all. It is only interest that makes a thing worth doing, or living, and it is because it is interesting and because, belonging to it, one meets interesting people, that I hold my brief for the mummer's life.

It is then, about these same interesting people, that I, with no claim to interest, intend to write; but all the same I must ask you to grant me your patience, at times, when I may seem to you to be writing about myself instead. It is necessary, and it "comes that way."

I was quite a girl when, on the death of my mother, I found that I had to make my own way in the world; and as I had already done a little amateur acting—and, of course, engaged in the usual school theatricals—I decided at once that I would go on the stage.

I had not the faintest idea how to set about it, and no connection whatever with anyone theatrical; but I was determined, somehow or other, to become an actress, and an old family friend, Edgar Pemberton, of the *Birmingham Post*, gave me an introduction to Genevieve Ward, to see if she thought it worth while to take me as a pupil, and to put me in the right way. He knew that Miss Ward never encouraged anyone to take up the stage as a profession whom she did not consider would have a fair chance of making good.

Stage's Grand Old Lady.

As the result of this introduction, I came to London to see the "Grand Old Lady"—not really old then, or ever. She was not yet sixty, and so active and so vital, that she could work harder and do more than many women forty years younger. I remember how, even five or six years later, she walked to my wedding all the way from St. John's Wood to Buckingham Gate—through Regent's Park, Hyde Park and St. James's—was present at the church, the life and soul of the lunch which followed, and then walked home again!

To return to our first meeting. It was arranged that she should take me as a pupil, so to London I came, to a boarding-house—in the Cromwell Road, I think it was. My goodness, how happy I was! and how I enjoyed every minute of the day. Can't you fancy it? A little country girl in London, staying on her own, and beginning to touch for the first time the fringe of that wonderful world—the Stage. For everyone even distantly connected with the stage was wonderful to me then. Think what it must have been to hear such names as Madge (Mrs. Kendal), Nell (Miss Terry), The Chief (Irving) said as if they meant no more than Tom or Dick or Harry might mean to me: and even to meet them sometimes . . ! I know I kept a diary recording the "marvellous" events that were happening to me, and I know that when I woke in the mornings I could have hugged myself with joy that there was another "wonderful" day before me.

I wonder now why Miss Ward ever consented to take me as a pupil; of course, she knew that I should never make an actress—not on her standard of what an actress should be—any little talent I had was entirely for comedy, with my round baby face and the pink and white prettiness of youth; and to hear me struggling through Queen Katherine, or Lady Macbeth, must have been torture to her. However, she stuck to it, and was more than kind and helpful.

I learnt other parts, too, besides Lady Macbeth; Rosalind, Helen, in "The Hunchback," Portia: they were a sheer delight. Then there were the talks after the lessons, when, besides hearing about the giants of the profession, I learnt many things that have been useful to me in after life. One saying of hers I remember particularly—something had upset me, some personal trouble, and I had been crying before I went to my lesson. She noticed this at once, and asked the reason, and when I told her, she said: "Don't regret it, my dear—it's an experience—never regret any experience, it teaches you how to feel."

As well as helping me with advice and teaching, Miss Ward gave me introductions to managers. The first manager that she sent me to was Sir George (then Mr.) Alexander. I had never before been to see a manager, and I felt quite annoyed at first that he did not get up when I came in, but remained seated while I stood! He was quite kind though, and oh! so handsome. He asked me to take off my hat, and said "he feared I was too tall, but he would bear me in mind." (I got to know that dismal sentence better as time went on.) "Then," stammered I, feebly, "you've nothing for me?"

"Nothing at all—not at present," he replied, "but you may tell everyone that you've seen me.

Everything was so perfectly ordered at the back of the house at the St. James's. No noise, no confusion, felt-slippered stage hands—respectful attendants—no followers allowed, I mean no visitors in the dressing-rooms. Even the stage doorkeeper was polite, and apologised for being obliged to ask me to wait at the stage door till Mr. Alexander was ready to see me, but same great lady—Lady Jeune, I think it was—was having tea in the Green room.

I have often thought that it must be very difficult, very very difficult, for a man if he is exceptionally handsome, and a successful actor-manager, to keep his head down to quite the right dimensions.

It really is not the poor man's fault, women do make such idiots of themselves over actors.

I remember once taking the part of a milkmaid, in a play in which Mr. Fred Terry was the hero—and a kinder, more delightful man to act with can never have walked the boards—there was a scene, a farmyard, in which three or four girls were on with me, also dressed as milkmaids (we looked very attractive), and every night Fred Terry used to stand in the entrance waiting for his cue to come on, and gazing "with all his soul in his eyes" at one or the other of us; at least, that is what *we* thought—and heated arguments used to go on in the dressing-room as to which one it was. Alas! We didn't know that he was so short-sighted he could not possibly have seen anyone at that distance.

To Mr. and Mrs. E. S. Willard, Miss Ward also introduced me. I never knew anyone enjoy a joke—especially a practical one—more than Mr. Willard, in private life, I mean; as a manager he was very much the great man.

And Mrs. Kendal was another stage celebrity whom I was fortunate enough to meet. She is another wonderful woman—honestly, she hardly seems to have altered one bit since those days, and she is just as kind and gracious as ever. One day I remember she took me for a drive, and though it was out of our way, we had to return down Pall Mall, so that Willie (Mr. Kendal) might see her and wave to her from his club window. It was a daily custom of theirs, this little ceremony, and "She wouldn't break tryst with Willie for anyone," she said.

Gracious, Graceful Ellen Terry.

But overshadowing all other days in awe and excitement was the day on which I was taken to be introduced to Ellen Terry! Miss Ward must have been playing at the Lyceum then, for she took me on the stage one morning and introduced me to the great actress, whom, of course, I had worshipped ever since, as a little girl, I had had the joy of seeing her as Beatrice in "Much Ado About Nothing." And she was just as adorable in ordinary life! She shook hands with me and laughed. "You're wearing my brooch," she said, and pointed to a little old-fashioned thing set with pearls that I had on; then she frisked off, picked up a shawl, and began running round the stage with it floating after her, for all the world like the most delicious kitten running after its own tail. She was trying this effect for a play they were rehearsing—something to do with the French Revolution it was—in which she was to take the part of a quite young girl; one scene was laid in the girl's bedroom, and when the play was produced she held the house spell-bound for minutes while she ran about with a shawl in the way that I had watched her rehearsing, pretending that it was a train. Only a little while ago I reminded Miss Terry of that scene of the long past, and tears filled her beautiful eyes as she said simply, "Was I nice?" Was she nice! Was there ever anything so nice, so adorable as Ellen Terry, or anyone so much, and so rightly, loved? It must be worth while living to grow old—to have made so many people love you.

Grace and Ellen Terry were one—graceful movement was as much a part of her as it is of running water. Of course, when the play required it, she could be absolutely still and express everything without movement of either face or hands. Witness her old woman in that Dutch play, "The Good Hope."

It is a sort of mesmeric power, I fancy, that power of getting over the footlights without words or movement, the exact feeling of the character being enacted at the moment.

"The Chief" (Sir Henry Irving), on the contrary, found a slight difficulty in moving about the stage, and he always had every movement planned out exactly at rehearsal, "five steps up stage and turn" sort of thing. Once, in the early stage of a production, when positions were being arranged, Miss Terry said, running up to the extreme back of the stage:—

"I shall stand here, Henry, like this, and you come up to me."

"Ah, yes, yes," replied Sir Henry, "quite effective, but how shall I get there?"

"Take a hansom," laughed Miss Terry.

The Chief must have been in a very good humour that morning, and Miss Terry have known it, for as a rule he was a very "great man" at rehearsal, and his company very much in awe of him.

Marvellous organiser and producer as Sir Henry was, he was easily put "off his stride" in the little affairs of life. I have heard how, when Miss Terry first went to see him, as manager of the Lyceum, the whole interview was spoilt by the misbehaviour of his pet cat, and his utter inability to cope with the situation or suggest a move into another room!

Some Continental Charmers.

Both Eleanora Duse and Sara Bernhardt played in London that season, so I had the chance of seeing them both and comparing their methods—such a chance for a young actress! How many hot afternoons did I not spend leaning over the bar (the brass one, please, not the other!) of the gallery at Daly's or the Adelphi.

Duse stole the heart out of one's breast—she could hold it in her beautiful hands and do with it what she would. Time after time, when the play was over, I had to walk about back streets or—don't be shocked—go into a church, to have my cry out, before daring to face the people in 'bus or train for home.

I never saw an actress who had so absolute a sway over her audience, for laughter or tears, as Duse, except, perhaps one, Yvette Guilbert, and she—well, I will tell you about her later on.

CHAPTER II.

Strong, Silent Waller—My First Appearance—The Notice Up—Optimism and Actors.

At last I obtained my first engagement. It was with Lewis Waller and H. H. Morrell. They had just formed a partnership, and were going to produce "The Idler" at the Haymarket Theatre, and I was to walk on and understudy Lily Hanbury, that beautiful and sweet girl who was already a great favourite with the public. Alas for my hopes! When the time came for rehearsals to begin, I was so ill that, although I managed to struggle to the theatre, I was immediately sent back home again, and had to remain in a nursing home for two months.

Waller was exceptionally kind. He kept the position open for me for quite a long time, but "The Idler" was produced before I was well enough to join.

Lewis Waller was a relly fine man. I do not mean fine only in appearance, of course he was that—he had, I believe, at that time replaced George Alexander in the hearts of the matinée girls—his photograph was in all their bedrooms, and one girl I knew even pinned it in her berth to look at when crossing to America—she said he was a certain cure for sea-sickness! why, I do not know. Waller was fine in character also, very many helpful and generous things he did.

The Humnity of Waller.

A long time after my first unfulfilled engagement, I was in the same company with him on tour, in "Julius Cæsar," in which he was playing Brutus. One night I had finished my part, and was watching the great tent scene from the wings—it is a long, trying scene, as you know, and Waller was superb in it, and always roused the house to immense enthusiasm. That night, however, one of the two Roman soldiers who come on with a message at the end of the act, was so drunk that he could not say his lines—he hiccoughed and stammered, and at last stumbled over his own feet, and fell sprawling on the floor. Of course, the whole effect of the scene was gone—the audience tittered, and the curtain had to be quickly rung down. Waller was more than angry—he was furious, and, clenching his hands, he strode to where the drunken man lay, and drew back his foot to kick him; then, just as quickly he pulled himself together, turned on his heel without speaking, and walked quietly away. His self-control was really fine. He was a very popular man too, perhaps even more popular with men than with women (if one excepts the matinée girls, who can hardly be counted as fully fledged women) and a very jolly companion. I remember a rather nice little story about him. One night there was a big theatrical dinner, for men only, and things were very gay, most of the guests did better than merely "look upon the wine when it was red," Waller amongst the rest. Next day, when he entered the Green Room Club, a friend called out:

"Hullo, Will, old man (his name was William really), a bit squiffy last night, eh, what?"

"Squiffy!" said Waller, "not a bit of it. I rode all the way home on my bike, and twice round the dinner table when I got there. Call that squiffy?"

But to return to my disappointment—when I was well again Mr. E. S. Willard engaged me to walk on at the Garrick, in a new play he was putting on there, called "The Rise of Dick Halward." I was a real professional actress, and very happy. It was all so new and so interesting, and for the first time I was earning my own living. Every Friday night is treasury night in the theatre world—when the "ghost walks," that is the stage slang for it, I do not know the origin of the expression—and the salary is brought round to us in little envelopes, and that alone is something pleasant to look forward to, the contents of the envelopes, I mean, of course. Then I thought a theatre dressing-room was the most interesting place I had ever been in, and stayed there as long as I could every night, instead of hurrying away and getting home, as one is so anxious to do in later years. Making up, too, was a joy. The girls who dressed in the same room at the Garrick were very nice (Winifred Fraser was one), and they helped me with my make-up, and did not let me go on the stage looking like a clown, with red and white in patches, which often happens when beginners first start to paint their faces.

Miss Marion Terry was the leading lady in "Dick Halward," gracious and exquisite as she always is, and there was also a beautiful American girl called Keith Wakeman, and Annie Hughes, who played quite a young girl's part with her hair down. What a delightful actress Annie Hughes was—is still, no doubt—only she has deserted us for America. H. V. Esmond, too, was in the cast. I shall have much to tell you about him later; and Bassett Roe, and "handsome Jack Barnes," still with considerable claims to that title, though growing a little middle-aged. There was also a quite delightful boy walking on whose name wild horses will not drag from me, because he is now extremely well known and enormously admired by all theatre-goers. He was a very handsome youth, who had, I think, been a lawyer's clerk before going on the stage, and he was very anxious to do the right thing and hide any deficiencies that there might be in his education. He was what was called "intense" in those days—he read more than he could assimilate, in his desire to appear cultured—and had the quaintest way of using the wrong words when trying to talk in a would-be brilliant manner. We got a great deal of joy out of some of his remarks.

The Second Understudy.

The rehearsals were a revelation to me. I used to sit in the stalls with the other girls—not daring even to whisper, for Mr. Willard was very strict; he would have no whispering, and had remarkably sharp ears—watching them, and taking mental notes; and then one day, greatly daring, I ventured to ask Mr. Willard if I might have an understudy. It was rather cheek worrying Mr. Willard about a little thing like this, and the other girls gasped when I told them, for we all held him in much awe; but either my cheek, or my youth, or my very evident terror, must have amused him, for he laughed and said: "Certainly—you may understudy Miss Terry—her second understudy."

I have never heard of a second understudy since. I went to Miss Terry herself and told my tale, and she—bless her!—it was just like her kind heart—lent me her own part for one night, and I sat up till the small hours copying it out into a note-book so that I could have it to learn at my leisure. Need I say I was never required to play it!

We had a very grand and successful first night. Lots of well-known people came behind to congratulate Mr. Willard, and Miss Geneviève Ward even came to see me in the dressing-room, a tremendous score for me before the other girls! I remember that she looked lovely that night in grey silk, very full and flowing—it was the day of long full skirts, and very graceful they were, too. My stage dress was of pink silk, an umbrella skirt, very much stiffened out at the hem with buckram, and I had a white chiffon fichu with a red rose tucked into it. I am sure I looked very nice! But, alas! in spite of the grand first night, the play was not a success. It only ran for about a month, and then, like a bombshell—a bombshell at least to the younger members of the company, the others had probably been expecting it—the notice went up. It is a perfectly horrid experience when one comes gaily in from the outside world and passes the magic stage door into the world of make-believe, to see stuck up on the notice board, "The run of th epresent piece will terminate," &c.; it brings a sinking of the heart to everyone in the theatre: artists, dressers, staff, everyone; it may mean for them all being out for weeks or months, with their livelihood gone.

Actors as Optimists.

Actors are great optimists, though, always hoping that some miracle will happen; even when they know that the play is a failure they cling to the idea that something will occur to prevent the notice going up. Houses are so much papered, namely, filled with complimentary ticket people, that it is difficult to say from looking at the audience whether the play is paying or not. All the same, one can "sense" a papered house pretty quickly after a time. "House looks a bit snowy to-night," an actor will say—referring to the legend that stage snow is made from the paper of torn up free passes. Still, as I say, one hopes till the very end that the luck may turn, and a failure become by some miracle a success.

A play I was in once is an example. During rehearsals we had all been certain that it would be a failure—an "awful frost," as we called it; even to us it seemed such utter rubbish; we gave it about a week's run, and were very depressed in consequence. On the first night, however, the audience was most enthusiastic and friendly, and though the critics gave it contemptuous notices, the play continued to run to what looked like good business. Then, behind the scenes we began to alter our tune. "The old play was not so bad after all," we said, "simple, no doubt, but the public liked that, bless 'em. It's very simplicity was its charm."

(To be continued.)

FROCKS AND FANCIES.

Last year there was a craze for "Amusin'" clothes; this year Paris demands that you should be epigramatic—but I haven't yet discovered exactly what they mean by it, although I was told by a mannequin at Longchamps last week that the uneven *décolleté* lines on the new evening frocks were expressed by this adjective!

* * *

And at the moment pink is emerging as a conspicuously successful colour from the fuschias and wines and apricots of the spring—only it must be the right pink and not the anæmic wild rose of the Victorians. Miss Madge Compton is most effective in her period gown of pink in "David Garrick," Miss Marie Löhr has a real rose pink fronck in "The Return," and bridesmaids are to "blush and pale" with emotion during the autumn. At one of next week's weddings at St. Paul's, Knightusbridge, the bridesmaids will wear rose-coloured frocks of taffeta shot with silver of the Marie Antoinette period, with silver shoes and stockings, and roses and silver leaves for their hair—spring in autumn, you see!

* * *

Even in the day-time you may wear pink, for some of the new woollen materials are made in the loveliest shades, and, although I'm not going to prophesy that these soft *cachemires* and wollen Matellasse and Kashas are really going to oust the glossy materials of the past few years. They are being shown at all this week's dress shows, which are many, beginning with Elspeth Phelp's crowded show on Tuesday.

* * *

The new bags will "go with" the pink frock, since so many of them aare of gold tissue shot with pink or embroidered with pink choral beads or trimmed with carved ivory roses dyed rose colour, with dull coral o rrose-red frames encrusted with gold. Newer still are the "Cloky" materials made into bags—which reminds me that I'm assured by a man-about-town that a petition is to be presented to the West End dressmakers begging them not to encourage their customers to wear cloky materials at all. The reason? The poor men don't know whether they are drunk or sober with so many wavy lines before their eyes! Their petition will be in vain! Some clever manufacturer in Paris or Lyons has managed to get the effect even into stockinette!

* * *

To button or not to button? Shall we wear the fold-over frock which slips on like a coat and folds over to be caught on each hip, or shall we wear the skirt that has buttons and button-holes right up the centre—not for use, of course, these, since the modern woman feels injured if she is asked to do more than press three snap fastenings, and prefers a frock sans fastenings at all! At Lucille's recent show buttons were a good deal in evidence, but Reville showed, as far as I can remember, nary a button.

* * *

It was at the latter show that I was struck all of a heap by the allegorical embroideries on wide gauntlet cuffs—the story, or part of it, of Adam and Eve in chain stitch, for instance! Not at all sure I care for the idea; I can see in it many opportunities for cattiness on the part of one's friends, can't you? And you would have to be so careful what story you chose lest evil-minded people misread your intention!

* * *

Velvet, thank goodness, is the safest of all to wear—and even the plainest of women look less plain in a velvet gown. If you are statuesque you wear them swathed about you with the draperies on the hips held by the most unusual buckle you can find—a double-winged scarab, for instance, in ivory and gold; on the other hand, if you are smallish, you wear a Victorian gown from which your shoulders emerge innocent of a shoulder strap, and which will have panniers circled with roses.

Beware the Victorian gown without Victorian manner—hands spread sideways, eyes quickly downcast, small steps and coquetry—if anyone knows how to be a coquette in these days, which my aged aunt declares they don't!

* * *

What a tremendous difference ear-rings do make to a woman. I met Fay Compton at a party the other night wearing ever such long ones of, I think, onyx and diamonds; anyway, they were very long, as all the new ear-rings must be, and I had to look twice to make sure she really was Fay. At the same party Miss Ramsden was wearing huge green jade ones, the exact shade of her frock. If you'd be an unsophisticated creature—to all appearances, I mean—never wear these becoming relics of barbarism.

* * *

In Victorian times—I quote the aged Aunt again—diamonds were supposed to be irresistible to a woman, but now I feel sure that if the serpent came into London seeking a victim it would be furs that he'd dangle before her envious eyes. The fur coat is dead! Long live the fur coat! Likewise the fur cape, the fur wrap, and the fur jacket! At Debenham and Freebody's the other day they brought forth, reverently and in many wrappings, a chinchilla cape-coat to show me. I forget how many thousand pounds they wanted for it, but I think it was six. When I asked who would buy it, they said, "An American—or an actress." Needless to say, I wasn't seeking chinchilla, but looking at those jolly short blazerfied fur coats of theirs, coney or squirrel or moleskin, with collar and cuffs and hem of another fur, and a price that suits the thin notecase of a Bohemian Girl!

* * *

Talking of fur, I should think even Australia would hardly be able to cope with the demand for rabbits if the present craze continues for dyed fur. I like it—when it's dyed rabbit. But doesn't the idea of dying chinchilla green or blue and Persian lamb gold hurt you? It does me! As a matter of fact, the new woollen material that looks almost like fur has much to recommend it beside its lovely colourings, and the fact that its the very latest thing for it doesn't "moult." Brown suits with deep tangerine collar and cuffs and pockets are among the really attractive things I saw at Longchamps, while a new experiment in colour was a kind of almond or light beige trimmed with bottle-green. The suit of the moment is a coat of this kind, just hip-length, over a frock which, though made of a suiting or gabardine, has a georgette vest and long transparent sleeves.

* * *

Of course, most of the short coats are rather loose at the top, and fit into a basque or shaped belt or a swathed belt, which gives a slim effect—unless you are weak-minded enough to be persuaded to have the lower part of a patterned or embroidered material—which can only be worn by the woman with no hips!

* * *

Weak-minded! When I see how some stage women leave themselves in the hands of their dressmakers, and are given gowns to wear that are totally unfitted to their (stage) station in life, I want to read them a lecture—or let them look into the minds of their audience! The poor typist or secretary in a thirty guinea coat and skirt from Hanover-square with the unmistakable cut about it that shrieks its origin to the girl who shops in the small shope in Brixton! The tea-gown of the Mayfair siren worn in the small country house of the bourgeois! Mesdames, even if your "producers" won't let you have a mind of your own in other respects, do stand firm when its a matter of frocks and frills.

But hush. Here I must tread warily, otherwise I shall be the most unpopular of all Bohemian girls!

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THE PLAY IN PICTURES

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There is an inroad of Musical Comedy! At the Gaiety on Saturday, "The Last Waltz" is produced. Here you have (3) Miss Jose Collins; and (2) Miss Vesta Sylva and Mr. Billy Leonard. Shortly "The Island King" arrives at the Adelphi. Mr. W. H. Berry is seen (4) at rehearsal; and (7) in his character. Mr. Gerald Lawrence appears as David Garrick (1) at the Court Theatre with (5) Miss Madge Compton as his vis-a-vis. Round him (8) is a group of distinguished friends. Once more, delightful Lopokova (6) is due at the London Coliseum.

THEATRICAL GOSSIP.

West-End Theatre Sold—Changes at the Regent—Cochran Sails for New York—Why Actresses?

Say It to Music.

We are in for a regular run of musical plays. It begins with the installation of Miss José Collins and her comrades in "The Last Waltz" at the Gaiety Theatre on Saturday night. With Miss Collins are associated Mr. Alfred Wellesley, Mr. Billy Leonard, Mr. Bertram Wallis, and Miss Amy Augarde. On the following Tuesday "The Island King" will be produced at the Adelphi, and about a week later "Dédé" at the Garrick.

The Garrick Theatre.

Mr. A. E. Abrahams, already owner of the Aldwych Theatre, has acquired the Garrick.

Angel Faces Smile.

"Zozo" will be withdrawn from the Strand Theatre on Saturday. The announcement made in "The Era" last week to the effect that "Angel Face" would be the immediate tenant of this house is now confirmed.

Alphabet Ended.

"A to Z" brings to an end its most successful career at the Prince of Wales's Theatre on Saturday, not because it has ceased to attract, but because the theatre was some time since pledged to the Co-Optimists. It will then have registered its two hundred and twenty-sixth performance.

Country Cousins in Town.

There is in town this week a singularly large selection of plays that have been tried and approved in the provinces:—At the Royalty, "Mr. Budd of Kennington, S.E."; at the Brixton Theatre, "The Fallen Star," to which Mr. Albert Chevalier introduces a selection from "The Fool's Revenge"; at Golders Green, "Leatherface," a stage version of Baroness Orczy's novel; and at the Chiswick Empire, "The Lucky Bean."

The Fool's Revenge.

It is a long time since "The Fool's Revenge" was a popular favourite. It was adapted from Victor Hugo's "Le Roi S'amuse," by Tom Taylor, whom Henry Morley credited with "having turned the nightmare story into a wholesome English play." The part of Bertuccio was originally intended for the "Great Little" Robson, but was eventually played by Samuel Phelps. A notable revival was that at the Queen's Theatre, with the beautiful Mrs. Rousby as Fiordelisa.

"Medea."

Miss Sybil Thorndike announces, at the New Theatre, a series of four afternoon performances of Professor Gilbert Murray's translation of the "Medea" of Euripides, in which it may be remembered she made a profound impression at the Holborn Empire. Mr. Leslie Faber will be Jason.

It was in Planché's burlesque of "Medea" that Charles Matthews was engaged to represent the whole body of the chorus. Said he:

"Whatever you hear or you see
That you do not understand, I shall rise to explain.
It is a famous event that has come up again,
And will be of great service to many fine plays,
That nobody can understand nowadays."

When the King Æetis, protested against Matthews's interruptions, the retort was, "Sir, I am the Chorus." Æetis replied, "Sir, you're indecorous." It was in a later burlesque by Robert Brough that Robson gave his amazing performance of "Medea," which is said to have completely put in the shade so many of the serious performances of tragic actresses.

Cogers All.

At the Playgoers' Club the interesting Tuesday debates have been resumed. While "The Era" was on its way to press last night the first house dinner and entertainment of the season no doubt came successfully to a head under the chairmanship of Mr. Herbert Norris.

Gilbert Miller and the Awful Truth.

A cablegram from New York announces that Gilbert Miller has produced at the Henry Miller Theatre a new comedy by Arthur Richman, entitled "The Awful Truth," with Miss Ina Claire and Mr. Bruce McRae (a nephew of the late Sir Charles Wyndham) in the principal parts. The cablegram says that the comedy is an undoubted success, and Mr. Miller hopes to bring Miss Claire here next spring. Mr. Richman is a young New York journalist turned playwright.

Paradisiac Nudity.

Telegrams from Moscow record the production of a ballet in which the movements of the dancers are not impeded by any costume whatsoever. It is officially described as "a Paradisiac Nudity." The Government organ "Izvestia" fears it is too neurotic and not in accordance with the spirit of the times.

An Oxford Echo.

To-morrow and on succeeding nights performances of "The Merry Wives of Windsor" will be given at the Little Kensington Theatre by the Dramatic Players' Society, which is mainly composed of former members of the Oxford University Dramatic Society.

Why Men Marry Actresses.

Why men marry actresses is one of the problems which Mr. Alfred Edye solves in his newly-published book, "Women's Ways and Wiles." Says he: "The peroxide blond does not compare in prettiness with the sparkling, white-haired woman." "The one aim of the 'Vamp,' is to get a man somehow in her power and then make him pay." "Men like actresses not only because they are so pretty and attractive and know how to dress, but because they are clever and amusing." "No, the actresses of to-day are not designing hussies, and the men who marry them are not stupid, inexperienced youths who are led astray."

C. B. Cochran Sails.

On Tuesday morning Mr. Charles B. Cochran sailed for America. He will be absent several weeks. His main business is to overlook the production there of "The Music Box," of which he contemplates the production in London about Christmastime. In the meanwhile Mr. Cochran will have had an opportunity of seeing the second edition of "The Music Box" produced in America, and will probably be able to revise his plans with its aid. He has other interests in New York.

During his absence Mr. Walter Payne holds Mr. Cochran's power of attorney in regard to his business here. Mr. Payne, who has the double qualifications of a barrister and of an expert accountant, is, of course, deeply interested in the London Pavilion and in the Oxford. He is also a director of the United Varieties Syndicate, Ltd. Few men are better versed in the entertainment enterprise

The Real Garrick?

It is difficult for us to get at the real Garrick. The opinions of his contemporaries range from glowing eulogy to mean calumny. There seems to be a general agreement as to his parsimoniousness, which probably induced a good deal of unfriendly remarks as to his other qualities. When Arthur Murphy was challenged, he said: "Well, sir, off the stage he was a mean, sneaking little fellow, but, on the stage—throwing up his eyes—Oh, my great God!" Foote frankly hated him: "He mimicked, he basted him wheneever he can get a listener, but borrowed his money and ridiculed him in lampoons. A lady asked Foote if his puppets at the Haymarket were to be the size of life. 'No, madam,' he answered, 'about the size of Garrick.'"

Two Estimates.

Macklin at least agreed with Foote in his detestation of Garrick. Of him he wrote: "His eye was dark, but not characteristical of any passion but the fierce and the lively. To friendship with man, or love and friendship with woman, he never disposed; for love of himself always forbade it. Envy was his torment, ever dreading merit in the lowest of his brethren, and pining at the applause and fortune that their labours procured them. . . . He had a hackneyed kind of metaphorical, theatrical, tinselled phraseology, made out of rags and ends, quotations and imitations of English poets; and, indeed, from the Greek and Latin authors, as often as his memory served him with the scraps and mottoes it had quaintly picked up; for he knew no book of antiquity, nor, indeed, of modern note, Prior, La Fontaine, Swift's poetry, and a few more of that kind excepted—these he constantly imitated, plundered, disguised, and frittered in occasional prologues, epilognes, and complimentary poems upon parrots, lapdogs, monkeys, birds, growing wits, patrons, and ladies."

A Eulogy.

Fitzgerald, on the other hand, says: "Few men had such natural advantages to lead them to the stage. The popular notion that he was 'little' was one of the vulgar topics of depreciation. . . . He had great and expressive play of features. He was neatly and elegantly made: handsome with a French grace, yet combined with perfect manliness. His frame had a surpassing flexibility, and even elasticity, which put all his limbs under the most perfect control: there was an elegant freedom in every motion, regulated by the nicest propriety. . . . He was a gentleman by birth and training. His features were wonderfully marked; the eyebrows well arched, ascending and descending with rapid play; the mouth expressive and bold; and the wonderful eyes, bright, intelligent, and darting fire."

East and West!

When "The Toils of Yoshimoto" come to an end at the Little Theatre an entertainment devised by Mr. Morris Harvey and Mr. Harry Simpson will be done. It is entitled "The Nine o'Clock Review."

Historic Georges.

A correspondent writes: "In your interesting "All the Year Round" you spoke the other day of George Leybourne. It is often stated that the singer's real name was Joe Saunders. This I believe his family deny. It is rather an amusing coincidence, while we have Charles I. before us, that Queen Henrietta Maria's private chaplain was George Leyburn, Doctor of Divinity."

Tootling for Teeth.

Many distinguished artists have promised their assistance to Sir Oswald Stoll at the Alhambra on Sunday evening, when a concert and entertainment will be given in aid of the Alhambra's neighbour, the Royal Dental Hospital

A World Winter.

"If Winter Comes" has been secured for Australia by the firm of J. C. Williamson., Ltd. Negotiations for other rights have been opened up literally from the four corners of the earth at once. Many weeks must yet elapse before the play comes to town. Meanwhile, it is doing remarkably well in the provinces.

Tons in Hundred-weights.

When "Tons of Money" moves on to the Aldwych Theatre on Thursday evening, October 5th, it will have already passed its two-hundredth performance.

Polly for Short.

On Sunday, October 29, the Play Actors begin their season at a theatre still to be announced. They will produce "Zetta Pulowski," a dramatic piece, by "F. C. Montague." In this Miss L. Hilda Bayley will play an important part. Lady Rhondda has just become the vice-president of the Play Actors, whose secretary is Miss Lilian Locke. How irritating it is to have a play by an unknown author announced with no prefix to his or her name. You have to wait for the first night to know whether it is written by man, maid, or madam.

"London to Follow."

A correspondent writes to complain of what he describes as a flagrant instance of engaging artists for the tentative production of a play in the provinces on the half promise that they should follow it if its course to the West End were fair. "Of several principal parts," says he, "no fewer than five were given to others than the actors and actresses who created them, without so much as a polite consultation."

An O.P. Dinner.

On Wednesday, the 25th inst., there will be a Bohemian dinner, under the auspices of the O.P. Club, at the Royal Adelaide Rooms, Strand. Dr. A. Owen Lancaster will be the guest of the club. Mr. T. Macdonald Rendle will preside. The president of the season is Lord Dunsany, the vice-president Dr. Lancaster.

Actors' Club.

To-night the Actors' Club hold a whist drive at 40, Whitfield-street, W.1, and a small and early dance the following Thursday. Tickets for members and their friends can be had of any member of the Board, of the secretary, and of Mr. Steff, the Actors' Association, 79, St. Martin's-lane, W.C.2. The Actors' Club have taken possession of 96-98, Charing Cross-road, have given out contracts for decorations and furnishing, and hope to open in about three weeks' time.

Decameron's Many Nights.

On Monday next, October 9th, "Decameron Nights" will be played for the 200th time at Drury Lane. On this occasion many new Crusader and harem costumes, designed by Comelli, will be introduced. On another page we give Mr. Arthur Collins's definite announcement that there will be no pantomime at Drury Lane this year. Mr. Collins's thunderbolt was, of course, forestalled by "The Era."

Theatre for Bridgwater.

An ambitious scheme for the erection of a new and commodious theatre in Bridgwater has aroused considerable local interest. It is proposed to erect a theatre, fully equipped for both pictures and dramatic productions, with accommodation for adequate staging, &c., the building to be also available for public meetings. The site in view is a portion of the ground at present occupied by a large garage attached to the White Hart Hotel in Eastover, the proprietor being Mr. Edwin Bryant. Several prominent local residents are said to be financially interested, and preliminary plans have already been prepared by a local architect.

Why Actresses?

"I found indignation in theatrical circles over the report of the death of a Torquay child through eating some tablets containing dope, taken in mistake for sweets," says Mr. Gossip in the "Daily Sketch." "It was stated that 'some actresses lodged with the mother recently, and the tablets may have been left by one of them."

"This indignation is fully justified. Why this readiness to associate actresses with anything vicious or unpleasant? What justification is there for supposing that the tablets in question had any connection with actresses rather than lodgers of any other profession?

"I know a great many actresses, plain and coloured, touring and otherwise, and not one of them 'dopes.' Because four years ago that poor little degenerate, Billie Carlton, who certainly was not primarily an actress, sniffed herself to death with cocaine, there seems to be a tendency among certain ignorant people to put all stage-women in the same category. It is grossly unjust. The truth is the vast majority of actresses are decent folk, with plenty of hard work to do and their living to earn. It is the idle women who are not on the stage who are the drug-takers."

Praise from Sir Gerald.

Sir Gerald du Maurier and his wife confess to a weakness for listening to the mob orators on Hampstead Heath.

King Charles—He Was!

Thursday last was the fiftieth anniversary of the original production of "Charles I." at the Lyceum Theatre.

The Vagabonds at Bath.

Harold Montague and his Vagabonds opened at the Pump Room, Bath, on Monday for a five-day stay. Their humorous and musical entertainment is of the best of its kind, and they are bound to become big favourites with local audiences. On Saturday the regular orchestral concerts begun for the winter season, under the musical direction of Mr. Jan Hurst.

Amateurs for Professional Charity.

A number of amateur actors and actresses, drawn from the Strolling Players, the Canterbury Old Stagers, and the Windsor Strollers, are to give a performance of a play by Mr. Somerset Maugham, "The Noble Spaniard" entitled, destined for a West-End Theatre eventually, but in the present instance to be done in aid of the Actors' Benevolent Fund. Mr Cyril Roberts, the portrait painter, is the guiding spirit.

Changes at King's Cross.

Some time must elapse ere "The Life of an Insect" can replace "Body and Soul" at the Regent. Accordingly, the Birmingham Repertory Theatre has arranged with the directors of the Lyric Theatre, Hammersmith, to produce "The Immortal Hour" at King's Cross on Friday, Oct. 13th. "The Immortal Hour" is described by Mr. Rutland Boughton, its composer, as a music-drama The libretto has been adapted from Fiona Macleod's play. The composer appeals equally to the learned musician and to the lover of music whose technical knowledge is negligible. The music-drama will be produced by Mr. Barry Jackson, who has been assisted by Mr. Reginald Gatty, a brother of the composer of "The Tempest." The scenery and costumes have been designed by Mr. Paul Shelving, and made in the workshops of the Birmingham Repertory Theatre. The music will be under the direction of Mr. Appleby Matthews, who was associated with productions of "The Immortal Hour" and Mozart operas at the Birmingham Repertory Theatre. He is the director and conductor of the City of Birmingham orchestra. Mr. Appleby Matthews recently went to Berlin to conduct the Berlin Philharmonic Orchestra, and is due at an early date to conduct the Lamoreux Orchestra in Paris. He has also conducted the London Symphony Orchestra.

A Playgoer's Portfolio.

Visitors to the very large majority of the West-End theatres must have noticed an immense improvement in the character of the programmes which have lately been supplied to them. This is due to the enterprise of Westby and Company, contractors for that detail of theatrical enterprise known as "the bars," in this instance a curiously comprehensive term. The presiding genius of Westby's is Mr. George Dance, who has long been impressed by the fact that a scrap of paper containing the cast and a few advertisements is of too ephemeral value. He accordingly devised the Magazine Programme, a pamphlet of dimensions, and very varied interest. Popular theatrical celebrities contribute stories, confessions, and so forth. The erudite and cultured Mr. Arthur Bourchier edits a page of theatrical anecdote. There are articles on dress and fashion and beauty culture, short paragraphs, horoscopes, an exposition of handwriting—in fact, such a store of entertainment and information, the only fear is its perusal may overlap the intervals, for Westby's magazine programme is certainly much more interesting than many a play.

Royal General Theatrical Fund.

At the October meeting of the Board of Directors of the Royal General Theatrical Fund, Mr. Douglas Gordon (Chairman of the Association) presided. Mr. Lionel Carson (the Hon. Treasurer) and Messrs. Henry Doughty, Alfred Goddard, Edmund Gwenn, Herbert B. Hays, C. Wordley Hulse, William Leuw, Howard Rose, Picton Roxborough, Frank Weathersby, Rathmell Wilson, H. Saxe Wyndham, and Charles Cruikshanks (Secretary) were in attendance. The question as to increasing the annuities was under discussion, and the directors decided that at the next annual general meeting the matter should be considered, the proposition being an annuity of £40 per annum, to be increased to £52, £80 to £104, and £120 to £156, under certain conditions. The secretary reported the investment of a further sum of £500 from the surplus cash on current account in the purchase of local loans. Judge Parry was elected to the seat on the Board, which became vacant on the death of Mr. Herbert Lyndon. The question of "Amalgamation of Theatrical Funds" was discussed. Ultimately it was agreed "That the directors of the Royal General Theatrical Fund have considered with the utmost sympathy the suggestion thrown out by Sir Gerald du Maurier at the festival, but that they are of opinion that the fundamental differences between the Royal General Theatrical Fund and the other theatrical charities form an insuperable difficulty in the realisation of the project."

A Portable Play.

Mr. Donald Calthrop is again removing "Double—or Quit." This time he takes it from the Kingsway Theatre to the Apollo Theatre, opening there next Monday evening, Oct. 9. Owing to the withdrawal of "The Torch," Mr. Calthrop will enter into possession of the Apollo Theatre for five weeks, dating from Monday next. "Double—or Quit" has probably created a record so far as removals are concerned. Produced at Golders Green Hippodrome in August for a preliminary week, it was brought to the Aldwych Theatre on Sept. 4, where it ran for four weeks; then it was transferred to the Kingsway, and next Monday it will be installed at the Apollo for five weeks, and at the end of that time Mr. Calthrop hopes to find yet another home for the rollicking farce. "I dunno where I'se goin' to, but I'se movin' on," as the nigger sang.

Manager's Sudden Death.

There was a tragic ending to the season of the Carter-Slaughter Repertory Company at the Theatre Royal, Chatham. A special performance was given for the benefit of Mr. Carter-Slaughter, followed by a dance, at which Mr. George P. Polson collapsed and died. The actor was 66 years of age

Youngest Playwright.

New offices have become necessary to the Repertory Players, so rapidly is the membership of this interesting and useful body increasing. No. 12a, Whitcomb-street, is now the address. Very shortly a "comedy of youth," in which all the persons represented are quite young, will be produced at a theatre not yet definitely secured. This, entitled "Little Lovers," is the work of Miss Esmé Wynne Tyson, and was written when she was no more than 19—that is, four years ago. Miss Tyson has been on the stage from early childhood. She appeared notably in "Where the Rainbow Ends," "The Blue Bird," and "A Message from Mars." Nowadays she is a busy journalist. This is her first long play, but she wrote two curtain raisers in 1907, with Mr. Noel Coward.

Old Vic. Opera.

This evening the season of opera in English begins at the Old Vic. Dame Ethel Smythe will produce her musical version of Jacobs' novel, "The Bo'sun's Mate." This will be followed by "Cavalleria Rusticana," conducted by Charles Corri. The programme will be repeated on Saturday evening.

It is the intention to produce "Henry V.," the three parts of "Henry VI.," and "Richard III." at the Old Vic., in the spring of next year. Mr. Robert Atkins's idea is to divide the three parts of "Henry VI." into two performances, a part and a-half in each.

Meanwhile "Henry IV." will be repeated four times during next week, with interludes of opera; "Carmen," with Miss Irene Ainsley in the title-rôle, on Thursday and Saturday evenings, and the "Boatswain's Mate" and "Cavalleria Rusticana" on Saturday afternoon. The first lecture of the season will be given on Tuesday evening by Professor H. H. Turner, who will lecture on "A Voyage in Space."

"Bat's" Long Flight.

Next Thursday the 300th performance of "The Bat" takes place at the St. James's Theatre.

Thriller for Portsmouth.

On Monday next Mr. George Grossmith and Mr. J. E. Malone will present "The Cat and the Canary," an American thriller, on the lines of "The Bat," at the Theatre Royal, Portsmouth. Thence it will proceed to the Theatre Royal, Plymouth, and the Royalty Theatre, Chester. The notable addition to the cast has been made of Miss Nancy Price. The production is due at the Shaftesbury Theatre on or about Nov. 1. The rehearsals have had the advantage of the supervision of Mr. Kilburn Gordon, who produced the play in America; with him, as his assistant, Mr. Percy Moore. They made a special trip across the Atlantic at the invitation of Mr Grossmith and Mr. Malone. "The Cat and the Canary" is now in its second year at the National Theatre, New York. A number of companies are touring the States.

Portsmouth seems to become a more and more popular centre for these tentative productions. Mr. Peter Davy, the well-known director of the several Portsmouth theatres, is an eager host of London visitors. There has, by the way, been a good deal of reminiscences about the Green Room lately. Mr. Davy sedulously maintains this institution at the Theatre Royal.

Pars from the Provinces.

Mr. Bannister Howard has brought to a close his season at the Isle of Wight. Recent visitors were Mr. G. P. Huntley and the Russian dancers. Mr. Tom Walls, who trains for Mr. Bannister Howard, distinguished the occasion by pulling off a steeplechase at the Isle of Wight races with Mr. Howard's horse, Rushyford. Mr. Howard's general manager, Mr. William Martin, and the staff have now returned to headquarters, 15, Clifford's Inn, Fleet-street. Mr. Howard is now in Paris, completing arrangements there for the production of "Tons of Money."

Mr. Percy Hutchison is very busy rehearsing Mr R. C. Carton's new play, "The Incorrigible," which it is hoped to produce at Brighton on October 30. Mr. Hutchison did a fine week's business at Grimsby, where the Mayor and Mayoress have taken a great interest in his season.

Mr. Tom Braithwaite, who has resumed the management of the Grand Theatre, Lancaster, in succession to the late Mr. George V. Wybrow, is greatly helped in his efforts for the entertainment and well-being of its patrons by his wife.

Early in October another stock season begins at the Theatre Royal, Exeter, under the direction of Mr. Harold V. Neilson, which will last until mid-December. But intervals must needs be allowed for visits of the touring companies already booked. The productions will include "The Second Mrs. Tanqueray," "The Devil's Disciple," "Captain Drew on Leave," "Passers By," "The Cassillis Engagement," and "A Bunch of Violets."

Once more Mr E. Hill Michelson and his company of players are installed at the Theatre Royal Leicester, where they propose to stay 32 weeks. They opened with "Bonnie Mary," having a fine and large reserve of other plays. Among the members of the company are Miss Violet Carlyle, Miss Monica Holmes, Miss Sadie Speight, Mr. Stanley W. Healey, Mr. Bertram Oates, Mr. A Wilson Wynne, Mr. George Walkley, and Mr. Ted Mooney. The Theatre Royal has been smartly redecorated—likewise the Opera House. Both are under the control of Mr. Milton Bode, with Mr. W. T. Young as his local lieutenant A much-needed heating apparatus has been installed at the Opera House. Here Mr. Bransby Williams is playing Oliver Twist and David Copperfield. Sir John Forbes-Robertson is a visitor to Leicester this week, with his Shakespeare Conference.

During this month the London Players, directed by Mr. Henry Oscar and Mr. Edward Stirling, celebrate their anniversary. On November 27 they proceed to Paris, where, during a three weeks' season, they will submit a series of Shakespearean plays.

An entirely new opera by a British composer is in the way of preparation by the O'Mara Opera Company It is meanwhile on a tour of Scotland. It is this week at His Majesty's Theatre, Aberdeen. In the company are Mr. David Grundy, a tenor of promise; Mr. Sumner Austin, baritone; Mr. Edwin Gilding Clarke, basso; Miss Eva Ball, contralto; Miss Florence Morden, Miss Jean Gibson, Mr. Joseph O'Mara, Mr. Flintoff More, and John Bateman.

At the Shakespeare Theatre, Liverpool, "Six Days' Leave" attracted very good houses. The repertory of Bernard Shaw plays promises to be even more popular.

Having completed his Scottish tour Sir John Martin Harvey made for the Court Theatre, Liverpool, where his programme includes "The Only Way," "The Breed of the Treshams," "David Garrick," "The Burgomaster of Stilemond," and "A Cigarette Maker's Romance."

PURELY PERSONAL.

Nellie Taylor, again suffering from ill-health, has taken a house at Westgate, where she proposes to stay at any rate until the end of the year.

Sarah Bernhardt, who has just returned to Paris after a long holiday at Belle Isle, is now busy with the preparations for an American tour.

Dorothy Cheston, now playing in "The Torch," has secured the American rights of the Czecho-Slovak play, which is one of these days to be done at the Regent Theatre.

Daisy James [illegible]

Caruso's baby, who is said to have a wonderful voice already, is the most popular visitor to London of the moment.

Tetrazzini is often to be seen watching the dancers at the Savoy

Ventura, the famous manager of the Carlton Grill Room, who is on the eve of retirement, takes with him to the Como Villa a treasured album of autographs, in which Marie Lohr wrote: "If the world were ruled by smiles, you would be king."

Isidora Duncan, who took to herself a Russian husband during her stay in Moscow, now finds that neither she nor her spouse are welcomed in America. They have, in fact, been most sternly excluded.

E. V. Lucas is said to have completed the comedy he has had in hand some time

Felix Edwards, who returned from America a few years ago, is, of course, an Englishman by birth and early training. He became *metteur-en-scène* for the firm of Grossmith and Laurillard, a position which he retained with the reconstructed firm of Grossmith and Malone. He is now to become a free lance. Mr. Edwards's many productions have been characterised by extraordinary skill, ingenuity, and artistic taste. His services will, no doubt, be in great demand.

Alfred Dove, the esteemed and erudite musical director of the London Coliseum, received many congratulations on the variety and interest with which he infused last week's programme.

Moscovitch takes the failure, or at any rate the very limited success, of "The Torch," most philosophically. He declares that he does not like long runs, thinking the frequent study of new characters much more interesting. He may take a little holiday before he does a new play—in which event the Apollo would be let a while.

Elsie Ferguson is to play Miss Phyllis Neilson-Terry's part in "The Wheel" when Mr. James B. Fagan's play is presented and reproduced in America.

Malvina Longfellow has just had the rare experience of appearing in two films released within the week, "Moth and Rust," which was made at Shoreham-by-Sea, and "Phroso," in which Sir Anthony Hope declares her to be the "absolute embodiment of his idea."

The Duncan Sisters still linger at the London Coliseum.

Lena Ashwell is organising two companies of the Once-a-Week performers for autumn work.

F. Handley-Page and sixty members of his Paris-London Air Service staff attended a recent performance of "The Broken Wing" and registered their approval of the aeroplane smash.

Arthur Webb, who for a long time has so assiduously and acceptably collected theatrical news for the "Star," says au revoir to his readers in this week's issue, on the eve of a long absence from London. He will be much missed.

Thelma Edwards, the American dancer, who recently came to London to fulfil a short engagement for Captain Aaronsohn, will, at any rate, stay six months.

Wentworth Croke writes: "Alas! my health is still very bad. I am recovering from a severe internal operation, and now learn that I have to go through it all again!"

Frank Forbes Robertson has lately added "Rosemary" to the repertory of his touring company. It already included "The Call of the Road" and "Mice and Men," "The Passing of the Third Floor Back" and "David Garrick."

Joan Crossley is now playing the part of Cecilia in "The Broken Wing" at the Duke of York's Theatre.

Stanley Cooke is playing Crosby in "The Night of the Party" at the King's Theatre, Hammersmith, this week.

David Devant is personally supervising the revival of his review of magic, which Mr. Claude Chandler is presenting at Maskelyne's, St. George's Hall.

Albert de Courville again talks of returning to management.

Yvonne Daunt, who made such a sensational first appearance at the London Coliseum, fell and hurt her foot so badly that the best to be hoped from her is a sort of farewell performance on the eve of her return to Paris.

Betty Chester, it is pleasant to hear, is returning to the Co-Optimists for their London season.

Harry Green has secured American rights in "Old Bill, M.P.," and will pay a flying visit to the States to superintend its production there. Meanwhile he brings "Welcome, Stranger" to the King's Theatre, Hammersmith, for the week of the 16th.

Edith Cole has so far recovered from her recent accident as to return to her home, to the great satisfaction of her husband, Mr. W. W. Kelly.

Cattermole Cathrey, the Bath scenic artist, who has been suffering acutely for some time past from gastric trouble, has had a serious relapse, and is now lying at the Bath Royal United Hospital in a dangerous condition.

Norman V. Norman is lecturing next week in Manchester on "Film Producers and Film Agents."

PREMIERES OF THE WEEK.

"MR. GARRICK."

At the Court.

Play, in Three Acts, by Louis N. Parker, Produced at the Court on September 29.

Mr. James Boswell .. Mr. H. de Lange
Dr. Samuel Johnson .. Mr. Roy Byford
Dr. Oliver Goldsmith
Mr. Richard Andean
Sir Joshua Reynolds
Mr. George Mallett
David Garrick .. Mr. Gerald Lawrence
Plunkett ..... Mr. Sidney Compton
Sir William Dunstable
Mr. Arthur Cullin
Sir Harry Fenton, Bt.
Mr. Geoffrey Amédée
Molly ..... Miss Diana Brooke
Miss Rose Cavendish .. Miss Joan Druce
Proudman ..... Mr. Vernon Kingsley
Alderman Thomas Hoskin
Mr. Iago Lewys
Mrs. Hoskin ..... Miss Blanche Ripley
Miss Belinda Hoskin..Miss Helen Gosse
Miss Euphemia Blight
Miss Eleanor Street
Mr. Job Fairjohn .. Mr. Gordon Allison
Mr. Dixon-Plimpit .... Mr. Ralph Astor
Mrs. Dixon-Plimpit .. Miss Joan Byford
Mr. James Dixon-Plimpit
Mr. Frank Henderson
Miss Pamela Dunstable
Miss Madge Compton
Pastern ..... Mr. Charles Wilson

Untroubled by any question of historical accuracy, the romantic and indiscriminating young person can go to the Court Theatre and revel in the story of the self-sacrifice of a handsome actor and its subsequent reward. How can it fail to appeal to the sentimental heart of the unsophisticated? What a thrill when the handsome actor tells his friends that his Romeo and his Hamlet are inspired by a pair of eyes that nightly watch his performance from a box! What pleasant excitement to see him feigning drunken sottishness with his noble heart at breaking point, in order to keep his word to the girl's father and cure her of her infatuation! What rapture to see the handsome actor and the romantic girl in each other's arms at last! Others more critical and less sentimental may find adequate cause for irritation in the palpable misrepresentation of persons and facts, but they may feel some compensation in the admirable picture of Dr. Johnson presented by Mr. Roy Byford and the breezy, romantic acting and handsome appearance of Mr. Gerald Lawrence as Garrick.

Mr. Louis N. Parker's play does not differ in the main from Robertson's "David Garrick," indissolubly connected with the name of Sir Charles Wyndham, and of which we remember a very gallant performance by Sir Martin-Harvey at a special matinée at, we think, the Comedy Theatre a few years ago. Robertson's Ada Ingot is now Pamela Dunstable, and has a sweet and beautiful representative in Miss Madge Compton, and the great drunken scene takes place at her father's house in Chelsea. In Mr. Parker's play we first meet Garrick at the Literary Club, "Turk's Head," Covent Garden, where he joins a notable company composed of the great lexicographer, Sir Joshua Reynolds, making much play with his ear trumpet; Dr. Oliver Goldsmith, in a plum-coloured coat and with frequent references to his authorship of "The Vicar of Wakefield"; and Mr. James Boswell, sycophantic in his admiration of Dr. Johnson and soundly snubbed by him and his companions.

The last act takes place in Ranelagh, and is divided into two scenes. In the first we see two adjoining boxes, in one of which Pamela and her cousin, Rose Cavendish (very brightly played by Miss Joan Druce) conceal themselves, and overhear Garrick in the next box confessing the story of his deception and the reason thereof. When his friends have departed Pamela breaks in upon him, and the scene is changed to the Gardens, where, as dawn breaks, Garrick fights a duel with Pamela's unworthy betrothed, Sir Harry Fenton, and, having vanquished his opponent, the actor and his lady-love exchange vows and kisses to the accompaniment of twittering birds and the strains of "Cherry Ripe" sung off.

Mr. Gerald Lawrence puts plenty of dash and vigour into the part of Garrick, and makes a very fine figure in his eighteenth-century clothes, and there is a capital performance by Mr. H. de Lange as Boswell. In a long cast we may single out for mention Mr. Geoffrey Amédée, Mr. George Mallett, Mr. Richard Andean, and Mr. Arthur Cullin. The last-named's impersonation of Sir William Dunstable was particularly good.

In a speech that Mr. Lawrence was called upon to make at the conclusion of the performance he thanked the audience for their cordial reception of Mr. Parker's play, and expressed the hope that the demand for romantic plays in the theatre was still strong enough to justify their presentation.

"DOUBLE—OR QUIT."

Transferred to the Kingsway.

On Monday evening Mr. Donald Calthrop transferred his successful production of Mr. Theophilus Charlton's farce, "Double—or Quit," from the Aldwych to the Kingsway Theatre, where it met with an enthusiastic reception from a large audience. It certainly is one of the brightest and most amusing shows in town, and is played by a delightfully lively and talented company. Mr. Calthrop himself introduces us to something very individual in the way of juvenile leads, handling his lengthy part in a light, original and thoroughly charming manner. He is admirably seconded by Mr. Arthur Eldred in the rôle of the young gentleman with whom he shares a flat. As the "heavy father," we had that experienced Society comedy actor, Mr. Robert Horton, and another most valuable player from the same school is the ever-welcome Mr. Eric Lewis, appearing in the very important part of the butler. The farce contains two fine character comedy performances, the vulgar bookmaker of Mr. Frank Cellier, and the old actor of Mr. C. W. Somerset. "Double—or Quit" would be well worth seeing if only for the work of these two players. Then there are three charming young actresses, Miss Pamela Cooper, Miss Gina Graves, and Miss Winifred Izard, giving most pleasing performances, and clever and amusing character acting is contributed by Miss Ruth Maitland and Miss Agnes Imlay.

"MR. BUDD" (of Kennington, S.E.)

At the Royalty.

Comedy, in Three Acts, by H. F. Maltby, Produced at the Royalty Theatre on Tuesday, Oct. 3, 1922.

Herbert G. Budd .....Tubby Edlin
Mrs. Brodie ....Rosalind Wyn Weaver
Mildred Brodie .....Dorothy Rundell
M. Simeon Ristitch .....William Lugg
Baron Kosta .....Ian Fleming
M. Nilovan .....S. Major Jones
M. Velimir ....William Pringle
M Protitch .....George Goodwin
M. Poncin .....Arthur Vezin
M. Strossmayer .....Reginald Dane
Countess Zeta .....Marie Mansfield
Servants .....J. H. Vyvyan and Dirk Daniell
Crown Prince Carl .... Kenneth Kove
M. Haidu .....Eric Lugg
The Princess Natalie .... Helen Coram

An affable barber is the central figure of "Mr. Budd (of Kennington, S.E.)," which Messrs. Frank Curzon and Dennis Eadie, in conjunction with Mr. Herbert Jay, introduced to London on Tuesday evening. The piece is called a comedy, but its humour is of the most homely character, and its plot tests the credulity of the most unsophisticated, while some of the situations verge upon the ridiculous.

The insurance man alluded to is Herbert G. Budd, who dwells in Kennington, and on the eve of his fortnight's holiday is called upon by a foreign secret society to impersonate the Crown Prince of Monterbia, a much-disturbed country on the Continent, the real Prince being too weak-kneed to take up the rôle. Herbert, who "happened to be born" in Monterbia, where his mother bound him to the society, came at an early age to England and is a typical Cockney. By his affability and his solicitude for his customers he has worked up a remunerative connection. He applies the same treatment to the rebellious citizens of Monterbia, and when he appears at the window of the Palace, he is first pelted with missiles, and then cheered to the echo. His plucky conduct awakens the love of the youthful Princess, to whom, by the constitution of the country, he is betrothed. Memories of his Kennington landlady's daughter, however, survive, and after having in the space of eleven days, restored order to the country and vainly tried to get rid of a comic Cabinet, the members of which continually resigned, but returned after changing portfolios, Mr. Budd is packed off back to Kennington.

A Cockney character can be safely entrusted to Mr. Tubby Edlin, and he made the utmost of his opportunities. His address to the turbulent crowd outside the Palace was a difficult undertaking cleverly carried through. Mr. Budd has his moments of sentiment, and to these his representative did complete justice. The support lent by the other members of the cast was irreproachable. Mr. S. Major Jones had opportunities for laughter, which he utilised to the full as a foreign Lord Mayor, and Mr. William Pringle made the most of an insinuating and crafty Prime Minister. Miss Helen Coram's Princess might have stepped out of a fairy story, and Mr. Kenneth Kove as an anæmic Prince with a high-pitched voice made much out of scant opportunities.

The veteran Mr. William Lugg acted admirably as the emissary from Monterbia, and Mr. Eric Lugg was duly passionate and picturesque as a Republican leader. Members of the Parliamentary Cabinet, "bound together by knots of terminological inexactitudes," were characteristically caricatured by Mr. George Goodwin, Mr. Arthur Vezin, Mr. Reginald Dane, and Miss Marie Mansfield. As the landlady and daughter of the first act, Miss Rosalind Wyn Weaver and Miss Dorothy Rundell were amusing.

"TOILS OF YOSHITOMO."

At the Little.

A Tragedy of Ancient Japan, by Torahiko Kori, English Version Assisted by Miss Hester Sainsbury, Produced on Tuesday, Oct. 3.

Genshin ....Geoffrey Dunlop
Ryoi .....George Owen
Shoson .....A. Corney Grain
Norinaga .....George Skillan
Tameyoshi .....J. Fisher White
Yoshitomo .....Milton Rosmer
Yorikata .....Walter Schofield
Yorinaka .....J Richard Traynor
Tamenari ....George Owen
Tamenaka .....Kenneth Kent
Chihaya ....Muriel Pratt
(By permission of Reandean)
Sada .....Hazel Jones
Yoritomo .....Sophie Lewis
A Maidservant .....Olga Slade
Nurse .....Olga Slade
Masakiyo .....Frank Vosper
Tametomo .....George Skillan
A Retainer .....Walter Schofield
Motomori ..... Guy Preston
Sukemori .....Geoffrey Dunlop
Kiyomori .....A. Corney Grain
Shinzei .....Frank Henry

East seemed incalculably removed from West at the Little Theatre on Tuesday night when an interesting and curious play of ancient Japan (12th century), by a modern Japanese author, was presented. There was a large number of Japanese ladies and gentlemen in the audience, and the play was received with the utmost enthusiasm.

The incredible part of it to Western ideas was the calm acceptance of what appeared to us the avoidable beginning of the tragedy. An ex-Emperor desires to reascend the throne he has relinquished in favour of a descendant and calls upon an old warrior, Tameyoshi, to lead his forces. Tameyoshi's son, Yoshitomo, is the commander of the army of the reigning monarch, but the father does not hesitate. He returns humble thanks to his overlord for the honour done him, and commands Yoshitomo to do his duty and sacrifice all personal feeling. Yoshitomo does so after a little demur, and his army victorious, he is called upon to order the beheadal of his five brothers, and finally of his own father, who, to save his son, commits kari-kari. In an epilogue we see the place of execution, with the head of the old man set on a stake, Yoshitomo raving at the foot. Between thunder-claps he hears voices and laughter, mocking and shrieking, all around him.

There are some fine sentiments set in dignified words in this strange play, but the outlook, the inhuman sacrifice of the tenderest of human emotions, seems to make it infinitely far away. The production, for which Miss Edith Craig is responsible, is impressive and dignified, and there is some fine acting from Mr. J. Fisher White as Tameyoshi and Mr. Milton Rosmer as Yoshitomo. Mr. Kenneth Kent also puts in some good work as the youngest brother, and Miss Sophie Lewis is charmingly natural and pleasing as a little Japanese lad.

The author, Mr. Torahiko Kori, made a delightful and modest little speech of thanks, paying a graceful tribute to Miss Craig and to the members of the cast.

"AMBROSE APPLEJOHN'S ADVENTURE."

At the Savoy.

After a few weeks' vacation, "Ambrose Applejohn's Adventure" has taken him from the Criterion to the Savoy, where the comedy was presented by Mr. T. C. Dagnall on Monday and registered its 456th performance. To use Mr. Charles Hawtrey's own words, "the warmth of its reception showed that "it was possible for the pirate to set his barque and trim his sails from any other place than where he first started." The incomparable comedian is more benign and more boisterous than ever respectively as the amiable John Applejohn and the blustering Capt. Applejack, and it was laughter all the way while he was on the stage. Miss Marion Loine, who had a cordial reception, plays the part of Poppy Faire with her accustomed skill and fits equally well in the picture as the pirate's cabin boy. So seasoned a comedian as Mr. Edward Rigby could not be otherwise than effective as the sham Oriental, and he excels as the crafty Chinaman of the ship scene. Miss Hilda Moore is again a picturesque figure as the pretended foreigner, Anna Valeska, and Misses Annie Esmond and Mona Hanson and Mr. Arthur Fayne render admirable service in other parts. A newcomer to the cast is Mr. William Stack, who makes a grimly determined Bolshevist and supplies a striking mixture of bravado and cowardice as the leader of the mutinous pirates.

Innumerable "curtains" testified to the appreciation bestowed by a full house.

DEATH OF CHARLES GLENNEY.

The news of the death on Sunday evening at Worthing of Mr. Charles Glenney, will be received with regret by his numerous friends in the profession, and also by members of the playgoing public, who admired him as an excellent actor.

The son of Mr. F. H. Glenney, a well-known actor in his day, Charles Glenney was born at Glasgow on June 20, 1857, and after a brief experience in the provinces made his first appearance in London at the Duke's Theatre on Sept. 7, 1878, as Thenardier in "The Barricade," and he appeared in other characters at the same theatre. Later, he was engaged at the Criterion Theatre in "Brave Hearts," and he also acted important parts in plays produced at the Globe and the Royalty. He made his appearance with Irving as Tybalt, in the Lyceum revival of "Romeo and Juliet" on Dec. 26, 1881, also playing Don John in "Much Ado About Nothing." On his return from a visit to America he appeared as Rupert Lisle in G. R. Sims' play, "The Last Chance," produced at the Adelphi on April 4, 1885. He was Tom Jones, in "Sophia," produced at the Vaudeville, and in 1887 he rejoined Irving at the Lyceum, appearing as Gratiano in "The Merchant of Venice." He replaced Mr. Harry Lacey as Jack Manley in "The Still Alarm," produced at the Princess's on Aug. 2, 1888; and in "The Bungalow," staged at Toole's on Oct. 7, 1889, he made a notable hit as Leighton Buzzard. After filling other engagements, Mr. Glenney took part in a series of revivals of melodramas at Drury Lane in the spring of 1891, appearing as Geoffrey St. Clair in "A Million of Money" at Drury Lane; also as Tom Burroughs in "Formosa," Lantier in "Drink," and Harry Westward in "A Sailor's Knot." Later he played in "The Black Domino," "Mr. Othello," "The Duchess of Coolgardie," and "Teddy's Wives." A period of association with Martin Harvey followed, during which Glenney played leading parts with him in "The Only Way," "Richard III.," and other plays. Some of his more recent rôles have been Flavius in "Julius Cæsar" at the Shakespearean Tercentenary performance at Drury Lane in May, 1916; Gaspard Chépy in "The Aristocrat" at the St. James's in January, 1917; Belcher in "The Pacifists" at the Savoy later in the same year; E. M. Ralston in "Nothing But the Truth" at the Savoy in 1918; and Theodore Findlay in "Three Wise Fools" at the Comedy in 1919. He visited America on two occasions.

At Worthing, where Mr. Glenney, suffering from a painful disease, had been staying since Christmas, he was visited by a large number of professional and private friends.

The Bath Playgoers' Society commenced their programme for the 1922-23 season last night (Wednesday), when the lecturer was to be Mr. Sydney W. Carroll, the well-known dramatic critic of the "Sunday Times," whose subject was announced to be "The Art of Acting." The meetings are held in the Old Pump Room.

"DOUBLE—OR QUIT," AT THE KINGSWAY.

ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Oct. 4, 1746.—**Spranger Barry** made his first appearance on the London stage. He succeeded to the business of his father, a silversmith, in Dublin, became bankrupt, and adopted the profession of the stage. He was twenty-seven when he made his first appearance in London, and for three years acted under the management of Garrick at Drury-lane. Barry was a man of great beauty—strange that we have no picture of him. He was an ignorant fellow, but an amazingly good actor. The combination is not uncommon. When he left Drury-lane for Covent-garden, a great rivalry arose between Barry and Garrick. There were competing performances of "Romeo and Juliet," and a lady who had played Juliet with them both said she thought she must have jumped out of the balcony to Barry, and she thought Garrick must have jumped into the balcony to her. The literature of the day is full of Barry's praise. Says Leslie, in his "Life of Reynolds," when Barry made his last appearance, in 1770, "He was so infirm that before the curtain rose it was thought he could not support himself through the play; but, in spite of decay, he played Jasper with such a glow of love and tenderness and such a heroic passion as thrilled the theatre and spread even to the actors on the stage with him, though he was almost insensible, when, after the fall of the curtain, he was led back to the green room. There was, we are told, in Barry's whole person such a noble air of command, such elegance in his action, such regularity and expressiveness in his features, in his voice such resources of melody, strength, and tenderness, that the greatest Parliamentary orators used to study his acting for the charm of its stately grace and the secret of its pathos.

Oct. 5 1856.—**Mrs. Bernard Beere** born. She was Fanny Mary Whitehead, the daughter of a Norfolk artist, who enjoyed the friendship of Dickens and of Thackeray, Fanny's godfather. In her girlhood she eventually famous actress ran one of the alluring little glove stalls in the Alhambra Alcoves. She married a Captain Dering, and might have been my lady, but he died; then Bernard Beere, a pioneer of the Ostend rabbit trade; thirdly, A. C. S. Olliver, parson's son and man about town. She was trained for the stage by Herman Vezen, and played some quite ambitious parts at the Haymarket in the 'seventies. She was the Gretchen in Gilbert's version of "Faust." She produced under her own ill-starred management at the Globe the Hardy-cum-Comyns Carr "Far From the Madding Crowd," which failed to convict Pinero of plagiarising "The Squire," and Tennyson's amazing "Promise of May," which the then Marquis of Queensberry nearly hulla-baloed into a success. Her first real triumph was Fedora, when she was advertised as the English Sarah Bernhardt. Also, she appeared in "La Tosca." The appearances of her later life were intermittent.

Oct. 6, 1866.—**The Holborn Theatre** opened. It is often confused with another place of entertainment a few hundred yards westward; for, between them, they had half a dozen names. But in 1880, having in less than twenty years been the Holborn, the Mirror, and the Duke's, the building ceased to trouble the topographer, for it was burned down, and its site absorbed in that of the First Avenue Hotel. The Holborn Theatre was projected by that inveterate builder of pleasure palaces, Sefton Barry. It was opened with "The Flying Scud," a racing drama by Dion Boucicault, which, with the help of a real horse and a wonderful performance of George Belmore as the jockey, Gosling, ran upwards of two hundred nights. Barry Sullivan, a robustious, but not ungifted, actor, more esteemed in the provinces than in London, tried a season here; then Horace Wigan produced "All For Her," not the first dramatisation of "A Tale of Two Cities," but nearly. In this John Clayton was the very remarkable Sydney Carton. But the house never prospered really. Strange that its conspicuous successes should head the first and the last chapters of its history—"The Flying Scud" and "New Babylon," which probably suggested "The World" and its kind to Augustus Harris.

Oct. 7, 1850.—**Miss Biffen** died at Liverpool, aged 66. She was, according to Horace Smith, a most accomplished person. Having been born without legs or arms, she contrived to paint miniatures and cut watch papers, with her nose. Before her marriage—for married she was—she was taken to Covent Garden Theatre early one evening by the gentleman to whom she was afterwards united, and there deposited in the corner of the back seat of one of the upper front boxes, carefully draped in a large shawl. The swain departed to keep some other engagement. The performance was completed, the lights were lowered—and still little Miss Biffen sat silent and immovable, until a cleaner arrived and peremptorily ordered her off. There were expostulations and explanations. Miss Biffen explained that, like the Queen of Spain, she had no legs! "If you will give me your arm, Madam," said a polite official, "I will attend you to a carriage." Then it appeared that the little lady had no arms Before the argument proceeded to any more embarrassing exchange of words Miss Biffen's lagging lover arrived, and, so the story goes, calmly lifted her from her seat and carried her away on his shoulders, as a butcher's boy would transfer a fillet of veal.

Oct. 8, 1852.—**George Edwards** was born. It was a sad coincidence that his death in 1915, at the age of 62, occurred within a week of the anniversary of his birth. Edwardes's death was one of the unnoted tragedies of the war. It was largely due to his exploitation of "The Merry Widow" that the vogue for German and Austrian plays owed its beginning. How immense the commitment of English capital to German and Austrian copyrights was on the outbreak of war will never be known. Edwardes himself had spent a very large sum of money on such options. Partly for the sake of his health, and partly on business, he happened to be in Germany when war broke out. He was interned, although, in his case, there was a little relaxation of the habitual brutality of the Hun. But when his exchange was negotiated the smart, well-groomed man about town came back a white-bearded and broken veteran. Edwardes in his youth had the intention of going into the Army. His relative, the well-known Dublin manager, Michael Gunn, was in need of emergency assistance, and suggested to the smart young soldier that he should play the part of a theatrical manager. Once bitten, there was no more soldiering for Edwardes. For a long time he was acting manager at the Savoy. A little later he joined up with John Hollingshead in the management of the Gaiety Theatre—Edwardes was soon sole manager. Then and there began a career historic in the annals of the stage. Edwardes soon saw that traditional burlesque had lost its attraction. He developed a new form of entertainment, known a musical comedy. He acquired other theatres, cleverly accommodating the show to its circumstance in each case. There have been few more charming, characteristic, and popular figures in the world where one is amused.

Oct. 9, 1869.—"**Little Em'ly**," the first of many adaptations of "David Copperfield," by Andrew Halliday, was done at the Olympic Theatre. The last is that of Mr. Bransby Williams, of which "The Era" has so recently taken note. Dickens, it is well known, detested the predatory perversion of his novels to the stage, perhaps the more because he was so ardent a lover of the theatre. But he is understood to have greatly liked this Olympic play. The cast is extraordinarily interesting to the student of the drama. The Peggotty of the occasion was Sam Emery, the father of Miss Winifred Emery. The Uriah Heep was Mr. Joseph Irving—then a promising young actor, who in later years greatly resented the impertinence of one Henry Broderibb, "who had the impudence to call himself Irving," a name which belonged to the earlier, but did not belong to the later aspirant to fame. Eventually the two men became great friends. Joseph Irving never achieved distinction, but he gave us in his daughter a brilliant actress, Ethel Irving, to wit. The Little Em'ly was Miss Josephs; the Steerforth, the then young and handsome Charles Warner; the Micawber, George Fawcett Rowe, an Australian actor and author, who claimed to have had a very large share in the concoction of "The New Babylon"; the Rosa Dartle, Miss Fanny Addison; the Martha, a popular favourite of that day, Miss Mattie Reinhardt; the Mrs. Gummidge, Miss Ewell; and the Ham, Mr. John Nelson, a rather stolid actor, to whom Miss Carlotta Leclercq beneficently gave her hand in marriage.

Oct. 10, 1812.—Of many **Dryry Lane** theatres which grew out, the Phœnix, or Cockpit, expanded by Killigrew with the privilege of a patent from Charles II., that opened in 1812, still forms the basis of the house upon which another £100,000 was lately spent. It was built by Wyatt, after Sheridan had sat by his own fireside, as he said, and watched the earlier Drury-lane slowly burn; and Byron wrote the prologue for the opening. Kean and Macready were the idols of the early nineteenth century. Pantomime for nearly a century here swelled to its greatest splendours under Augustus Harris—who invented the particular kind of sensation known as Drury-lane drama—and Arthur Collins.

Miss Lena Ashwell, who, by the way, made her first appearance on the stage at the Grand Theatre, Islington, as Martin in "The Pharisee," has promised to open the Islington Pageant at the Northern Polytechnic, Holloway-road, on the second evening, Nov. 3. The Pageant is in aid of the Royal Northern Hospital, and ladies and gentlemen willing to take part in it are requested to call at the Islington Town Hall, Upper-street, between 6.30 and 8.30 to-morrow (Friday) evening. On Thursday, Nov. 2, the Pageant will be opened by the Marquess of Northampton, who will be accompanied by the Marchioness.

"CAUTIOUS CAMPBELL."

At Nottingham.

Comedy, in Three Acts, by Brenda Girvin and Monica Cozens, produced for the first time at the Repertory Theatre, on Monday, Sept. 25.

Dad (Captain Bargery) .Henry Crocker
Kid .....Ellen Compton
Gabby .....Viola Compton
Campbell MacDougall
Henry Worrall-Thompson
Charlie Mears .....Gerard Neville
A Customer .....Dorothy Drury
Annabel MacDougall ....Lilian Mason
Ivy .....Vera Crichton

The Compton Comedy Company resumed occupation on Monday, Sept. 25, of their home at the Repertory Theatre, and marked the occasion by producing "Cautious Campbell" to a crowded and admiring house. Their return was hailed with enthusiasm, and the play was followed with warm appreciation and hearty laughter.

The authors have strung together a clever succession of highly humorous situations, centring round the amazing wariness of a swain, who for four years shirks a definite proposal to his lady love, and the fun increases as the play progresses. The Bargery family consists of the Captain ("Dad"), an old sea dog, who is of an amorous turn of mind, his daughters, Gabby and Kid, and the lodger, the "Cautious Campbell." The "cautious one" is looking out for a wife who must conform to his ideal, and is favourably impressed with the charm and grace of Gabby, while following the traditions of his forbears, who took plenty of time before committing themselves to matrimony. On one occasion he did venture so far as to tell Gabby that he was considering a proposal of marriage to her, but added that his sister Annabel would be coming along to pass an opinion as to her suitability. Gabby is really in love with him, and uses all the feminine arts to bring her tardy lover to a decision, and in this she receives the willing help of her young sister, Kid. The latter suggests the old-time remedy of jealousy, this to be accomplished through one, Charlie Mears, who had long been an admirer of Gabby. Annabel eventually arrives, and passes favourable judgment on Gabby, while "dad" unconsciously lends a helping hand by telling Campbell that Gabby is very fond of Mears. Although somewhat frightened at this, Campbell still hesitates, when Mears opportunely turns up, and again proposes to Gabby. This decides her plan of action, and she plainly tells Campbell that unless he makes up his mind at once she will immediately accept Mears. This onslaught overcomes Campbell's cautiousness, and Gabby earns the reward of her long-suffering faithfulness.

Miss Viola Compton gave a delightful portrayal of Gabby, displaying a delicacy of treatment in her sentimental parts, and acting with appropriate intensity when finally tackling her hesitative lover. Quite another picture was the volatile freshness of Kid, as exploited by Miss Ellen Compton, whose high spirits and impetuosity kept the merriment moving throughout. Mr. H. Worrall-Thompson played the impassive and dour Campbell with admirable ability and restraint. Mr. Henry Crocker made a big success in his amusing study of "Dad," the exasperating and tyrannical old Skipper, and he had a splendid helper in Miss Lilian Mason, who proved an entertaining Annabel. Mr. Gerard Neville contributed an acceptable interpretation of Charlie Mears; and valuable help came from Miss Vera Crichton and Miss Dorothy Drury. At the fall of the curtain the smiling authoresses acknowledged the hearty plaudits of the audience.

Dramatic Players' Society.

"The Merry Wives of Windsor" will be presented by members of this society at the Little Kensington Theatre, Philbeach Hall, Philbeach Gardens, on Saturday, Monday, Tuesday, and Wednesday evenings, Oct. 7, 9, 10, 11, with a matinée on Tuesday, Oct. 10. The cast will consist mainly of past and present members of the well-known O.U.D.S.

Mr. Clifton Boyne writes that it was he who seconded Mr. Donald Calthrop's resolution at the A.A. meeting at the Aldwych on Sunday, the 24th ult.

"THE YOUNG IDEA"

Comedy, in Three Acts, by Noel Coward, Produced at the Prince's Theatre, Bristol, on Monday, Sept. 25.

George Brent ..... Herbert Marshall
Gerda ..... Ann Trevor
Sholto ..... Noel Coward
Jennifer ..... Kate Cutler
Cicely ..... Muriel Pope
Rodney Masters ..... Martin Lewis
Priscilla Hartlebury ....Phyllis Black
Claud Eccles ..... Ronald Ward
Julia Cragworthy ..... Naomi Jacob
Eustace Dabbit ..... Clive Currie
Sibyl Blaith ..... Patricia Bryan
Hirim J. Walkin .. Ambrose Manning
Huddle ..... Walter Thompson
Maria ..... Irene Rathbone

The enthusiastic reception of the play by a large audience left no doubt whatever as to the success of the first performance. The play was produced by Mr. Robert Courtneidge.

The story is decidedly original and humorous. In the first act, the scene of which is a country house, George Brent and his second wife, Cicely, to whom he has been married for 14 years, are somewhat strained in their relations, on account of her bad temper. They are entertaining a party during the hunting season, and Brent's boy and girl by his first wife, Sholto, aged 21, and Gerda, three years his junior, are due to arrive on a visit to their father, much to the annoyance of his wife, who has made up her mind to dislike them, and to make their visit as uncomfortable as possible. One of the guests, Rodney Masters, has a decided liking for Cicely, which is reciprocated, and which the young people on their arrival quickly detect, and decide to take advantage of. In the second act Cicely becomes tired of her surroundings and of her husband, for whom she has no real affection. Rodney Masters calls to announce that he has just received news of his brother's death abroad, and must at once leave. He succeeds in prevailing upon Cicely to leave her home and husband and accompany him. This happens to be the climax for which Sholto and his sister had been working hard to bring about, but which in their over eagerness they had almost prevented.

The scene of the third act is Jennifer Brent's villa in Italy. Sholto and Girda, returning home with their father, find to their consternation that their mother has become engaged to an American, Mr. Hiram J. Walkin, so they at once set about to remove this difficulty in a very humorous fashion, the American being glad to release Jennifer, and in the end their parents are reunited, much to the delight of the young people, who have brought about this happy ending to the story.

Mr. Herbert Marshall as George Brent gave a most effective and finished embodiment. Miss Kate Cutler as Jennifer, although not seen until the third act, deserves credit for a clever and convincing performance. Miss Muriel Pope played the part of Cicely excellently, and she received able support from Mr. Martin Lewis as Rodney Masters. Miss Ann Trevor and Mr. Noel Coward, as Sholto and Girda, did exceedingly well, the two working splendidly together. Mr. Ambrose Manning as Hiram J. Walkin gave a delightfully clever study of the American who courts Jennifer; Miss Phyllis Black as Priscilla Hartlebury, Mr. Ronald Ward as Claude Eccles, Miss Naomi Jacob as Julia Cragworthy, Mr. Clive Currie as Eustace Dabbitt, Miss Patricia Bryan as Sibyl Blaith, were efficient in their respective parts.

At the conclusion, in response to repeated calls for the author, Mr. Noel Coward thanked the large audience for their enthusiastic reception of the play and tendered his sincere thanks to the other members of the cast for the way in which they had worked for its success.

The play was preceded by a smart curtain-raiser, "Mild Oats," by the same author.

B.E.S.S. at Bath.

The local branch of the B.E.S.S. at Bath held their first reading of the autumn session in the lounge of the Theatre Royal Bath, last week. The Bard's plays are to be taken in chronological order, and a start was made by a reading and discussion of the Sonnets. Parts were drawn for "Love's Labour Lost," the play to be taken at the next meeting.

BIRMINGHAM REPERTORY THEATRE.

"The Foundations," by John Galsworthy.

Mr. Galsworthy has labelled his work "An Extravagant Play." It is indeed a far cry from "The Silver Box" to "The Foundations," which was played for the first time in Birmingham on Saturday evening. It is a tribute to the dramatist's ability that one laughed at the humorous side of fundamental problems which in real life cannot be solved by a humorous speech to a Hyde Park audience spoken by a plumber from the window of a Park Lane mansion.

The acting throughout was excellent. The most noteworthy performance, at all events to the Saturday night audience, was that of Miss Evelyn Turner, as the Cockney daughter of Lemmy, the plumber. She was particularly successful with her acquired dialect, and her natural power of acting, coupled with her diminutive size, should ensure her a successful future. Mr. Wallace Evennett had a part after his own heart in Lemmy, the plumber, and Mr. Keith Johnson was excellent as "The Press." Miss Dorothy Taylor as Mrs. Lemmy, Mr. Melville Cooper as James, and Miss Winifred Bayliss (another child-actress) as Little Anne, all did sound work. A notable feature of the play was the good acting of the minor parts, particularly that of Mr. Melville Cooper (James) and Miss Ffrangcon-Davies (Lady William Dromondy). The play was followed by "The Pierrot of the Minute," a phantasy ballet, by Granville Bantock, with pianola accompaniment.

REPERTORY THEATRE FOR LEICESTER.

Mr. Barry V. Jackson, M.A., founder and director of the Birmingham Repertory Theatre, gave an excellent address at Leicester on Wednesday last on "How the Birmingham Repertory Theatre Came Into Being." It was pointed out by Mr. Jackson that it was a result of an amateur effort. After five years, during which they got good audiences, they were able to build a theatre. No community, he said, ought to be discouraged because they had not the money in hand to build the theatre. If they gave good plays they would get good audiences, and the theatre would come when the time was ripe.

Mr. William Archer said the idea of a repertory theatre for Leicester should be encouraged, with all the emphasis in their power, for it was the most valuable movement he had known towards dramatic effort in their cities, towns, and villages. He also emphasised the fact that England was lamentably behind many European countries.

Dr. Rattray, who presided, said they all felt a very distinct encouragement to go forward to the end they had set before them to establish in Leicester a genuine repertory theatre of the very best kind, and to remain serious in their pursuit of amateur dreams.

A splendid beginning has been made by the Leicester Drama Society, and it now remains for it to develop along the most practical and productive lines.

SHEFFIELD REPERTORY CO.

"Andromache."

The Sheffield Repertory Company opened its winter season at the Little Theatre on Monday, the 25th ult., with a revival of "Andromache," the Greek play by Professor Gilbert Murray, first produced 21 years ago.

Mr. William Archer, before the performance, referred to the admirable work being done at the Settlement and his pleasure at being able to encourage such an enterprise as the Little Theatre. It was the sort of enterprise that was wanted in the great towns, not merely for the sake of the people, but for the sake of the drama.

Mr. Archer also gave, before the rise of the curtain, a brief explanatory note which made plain the scheme of the play.

Mr. Alan Whitworth played admirably the part of Pyrrhus, son of Achilles and King of Phthia. Mrs. Marion Prentice gave a powerfully dramatic rendering of the pathetic character of Andromache, the slave of Pyrrhus. The part of her rival in the King's affections, Hermione, was excellently sustained by Mrs. K. Floy West. This clever trio have the able assistance of Mr. R. W. S. Cass, who took the part of Orestes. Master Edward Harpham scored as the young son of Pyrrhus and Andromache.

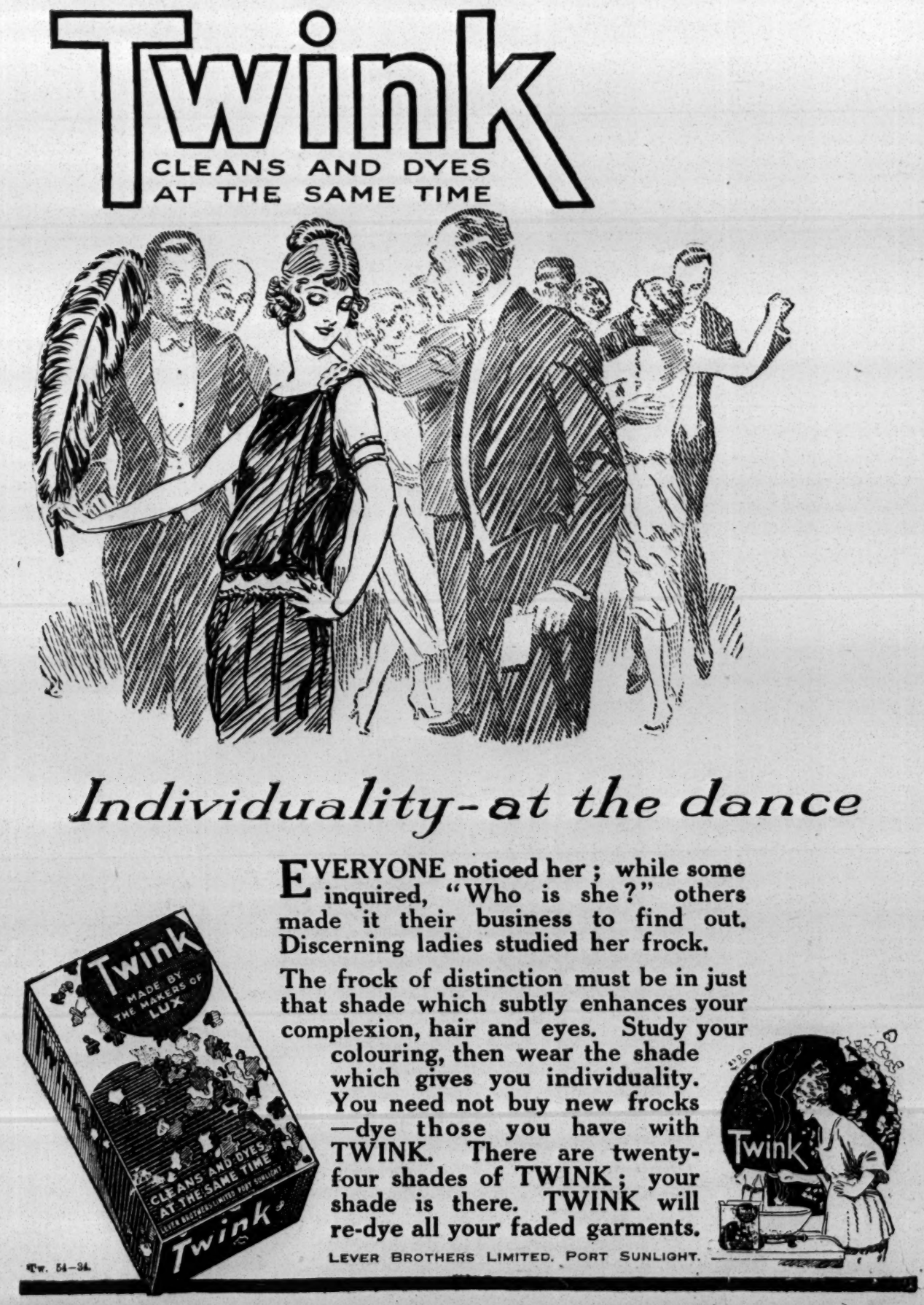
MISS CLARA REED'S RECITAL.

Miss Clara Reed gave a recital of Stephen Phillips' "Paolo and Francesca," at the West Central Hall, on Friday.

Cuts had to be made to bring the play within recital limits, but instead of marring, they rather served to unify and to emphasise the tragedy. Some of Miss Reed's alterations of the text, too, such as the omission of Giovanni's interjections in the scene with Angela, were justified from the reciter's point of view, but it was surely a mistake to leave out the famous line, "His kiss was on her lips ere she was born." The sense of Fate that hovers over the whole story, overwhelming and unavoidable, is crystallised in those words.

Like all Miss Reed's recitals, this one was an intellectual and emotional experience worth having. She has a voice that can, at any rate, suggest the tones of a heavy baritone, and range upwards as high as the light soprano, and her sense of character is so keen and her grip of the dramatic situation so strong that she is able to carry the least responsive of her audience with her into another world. If the Tyrant of Rimini seemed less tyrannical than he really was, that is at least as much the author's fault as the recitalist's. Still, for all that, and in spite of her beautiful speaking of Paolo's lines, it was in the female characters that Miss Reed excelled. The quick transition from Francesca's sweet dignity to Nita's light-minded commonness was cleverly and convincingly done; and the study of Lucia, with her hunger and bitterness, her yearning and her rebellion, was the most admirable of all.

The Poetic Players' Company, under whose auspices the recital was held, announce performances of two historical plays written by Miss Reed, to be produced by Miss Maie Hoey.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THURSDAY, OCTOBER 5, 1922.

THE THEATRICAL REVIVAL.

SLOWLY but surely the drama is coming into its own in this country, if present signs and portents are to be trusted. In two of the most recent cases of music halls changing their style of entertainment the houses have gone, not over to the pictures, but to drama. The Regent, King's Cross, which under the name of the Euston ran for a score of years or so as a variety theatre twice nightly, has now been turned into a temple of the drama on the lines of the Lyric, Hammersmith, where "Abraham Lincoln" and "The Beggar's Opera" made such sensational successes; and Collins's, the history of which as a music hall is lost in antiquity, has just started to regale residents in Islington with strong melodrama.

Creating a Public.

It is a singular fact that two places of amusement so close together should provide for tastes so different. The plays of such distinguished dramatists as ARNOLD BENNETT, to which the management of the Regent is pinning its faith, and the "Seven Nights in London," with which Mr. CHARLES GULLIVER is endeavouring to tickle the public palate at Collins's, are poles asunder in their appeal, yet the houses mentioned are within two miles of each other. These two publics are intermingled. No river separates them, as it does the West End from the South-east, and the ordinary person is well justified in wondering whether there is not a further public whose inclinations only need cultivating to provide a large and remunerative patronage. Much more, we imagine, might be effected in the matter of creating a public. Beyond a few posters, and some local newspaper advertising, little is done towards bringing to residents of the suburbs a realisation of the sources of amusement which are in their midst.

The Mentality of the People.

The dominating factor in the bid for patronage is, of course, the capacity to divine what will please the public. The assertion that theatre-goers are obliged to take what the management like to give them is only half a truth. Certainly, they have little opportunity of exercising any choice in regard to the selection of plays, but they make their allegiance to players by no means uncertain. With GLADYS COOPER, GERALD DU MAURIER, GEORGE ROBEY, or a star of equal magnitude in the cast, half the battle for success is won. Indeed, one of the most money-making productions in London at this moment possibly might not draw but for the presence in the cast of a favourite comedian. It is the same in the film world. Picture enthusiasts look for MARY PICKFORD, CHARLES RAY, LILIAN GISH, W. S. HART, and other magic names, and, finding them, are satisfied that an evening's enjoyment is in prospect.

Neither is it altogether desirable that playgoers should have the choice of their theatrical pabulum. There is a certain section of the public, and by no means a small one, which would revel in salaciousness whenever it was offered. There is also the mentality of the people to be considered. It must be a curious turn of mind that induced a family in the West of England last week-end to spend £70 on a funeral and then have to apply for parish relief! With such circumstances have entertainment providers to deal, and it is little wonder if they fail so frequently to gauge the popular desire.

What is wanted is a means whereby the local manager might get in closer touch with his neighbours, with the object where possible of breaking down the barriers which keep people from the portals of the playhouse. There are many individuals who still regard houses of entertainment as sinks of iniquity. A little personal canvassing, a judiciously worded announcement by Press or by post, would often result in a trial visit to the theatre, and the consequent realisation that a dramatic thrill or a hearty laugh does nothing to lessen the self-respect of the worthiest citizen.

AS YOU LIKE IT.

Bon Voyage!

C. B. Cochran has just sailed for America. May the C. B. calm!

* * *

Our farewell greeting to "C. B.":—Come-Back Cochran.

* * *

The Cabaret Craze.

After the cabaret, the taxicab-array.

* * *

Apropos: Norman Griffin was playing golf when 'phoned for suddenly to fill the gap at the Winter Garden; having just got into one hole, he promptly helped somebody out of another.

* * *

A report states that monkey fur is becoming popular on the stage. Monkey fur actresses!

* * *

Quoth the Headline:—

"Butt Back." Another way, I suppose, of saying an eye for an eye and a tooth for a tooth.

* * *

Ivor Novello is off to Venice. V'nice, too!

* * *

A theatrical magnate suggests upholstering his dress circle in silk. Why not? The stalls are sat-in.

* * *

Random Reflections.

When a person becomes gone on the stage he goes on it.

* * *

And when he goes off it he goes off it.

* * *

Carpentier: "Whirled into Unhappiness."

* * *

Proof Positive.

The Carpentier film showed Georges' reel.

* * *

A stage tragedy, in three yords: Spout—Pout—Out!

TOUCHSTONE.

THE DRAMA IN AMERICA.

"The Awful Truth"—"Banco"—"It's a Boy"—"Orange Blossoms"—The New Censorship.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 23.—The theme of divorce and reconciliation is used once again in "The Awful Truth," three-act comedy by Arthur Richman, now running at Henry Miller's theatre. Lucy Warriner, divorced from her first husband, Norman Satterly—who connived at a decree in her favour, in spite of her own confession of wrongdoing—is about to marry a rough Western millionaire, Dan Leeson, a lucky speculator in oil, when the latter's aunt warns him of rumours that his betrothed is not as spotless as she pretends to be. Thereupon he challenges Lucy, who refers him to her previous husband, and Satterly, rather than ruin her chances, lies like a gentleman. So Dan is made happy. But Lucy, who has led a cat-and-dog life with Satterly, after disgusting him with her folly and extravagance, is now so impressed by his magnanimity that she resolves to recapture him. Wherefore she vows that she has always loved him, and withdraws her former confession, declaring that she only made it in order that he might be set free. Then he turns lover again, though he does not quite know whether to believe her or not, and after Dan has been dismissed, the re-united pair enter upon a new honeymoon. This is a bright and diverting little play, in which the leading feminine rôle (Lucy Warriner) is played in a captivating manner by Ina Claire. Bruce McRae, excellent as usual, appears as Satterly, and the scenes between him and Lucy are delightful. Paul Harvey is capital as Dan Leeson. Perfectly cast and well acted, this new comedy has scored a distinct success.

"Banco."

At the Ritz Theatre, William Harris, jun., has just produced this exceedingly witty and lively comedy by Clare Kummer, from the French of Alfred Savoir. The story concerns the eccentric Count Alexandre de Lussas, who plays baccarat for eighty-four hours, until his wife leaves him and seeks peace in divorce and remarriage to an estimable country gentleman. Alexandre upsets her plans by arriving in the new home under an assumed name on the afternoon of her wedding day. He conceals himself behind the curtains of her bedroom, determined that she shall not be left alone with her new husband. Charlotte implores Alexandre to go away, and insists that she hates him. But Alexandre knows better. The superfluous husband is drawn away by a fire started by the irrepressible Alexandre, who thereupon proceeds to sit up and play cards with his former wife. When morning comes he has lost everything except her love, and they go away triumphantly to have the divorce annulled. Alfred Lunt acts Alexandre cleverly. Lola Fisher is an attractive Charlotte. Francis Byrne and Charlotte Granville are very good as the Baron and Baroness Delignières.

"It's a Boy."

William Anthony McGuire, in writing a play to succeed his immensely successful "Six Cylinder Love," was evidently preoccupied with the sayings and doings of the newly-weds, for his new comedy, in three acts and a prologue, is in the vein of its predecessor, which had a year's run. The raptures of matrimony and its pitfalls during its early years are again disclosed. In the first instance, it was a motor car that varied the marital existence of the young couple. This time it is a baby. Chester and Phyllis Blake, with their infant son, leave the innocent country to dwell in the wicked metropolis, where the gaiety goes to their heads and the troubles of debt and unemployment ensue. Humiliation and remorse are followed by recrimination and repentance, and the Blakes resolve to make a fresh start. Mr. McGuire has written another amusing and wholesome comedy, and Sam H. Harris has produced it in a handsome manner at his own theatre, where it has scored a genuine success. The principal players are Robert Ames, Joseph Kilgour, Dorothy Mackaye, and Janet Adair.

"Orange Blossoms."

Edward Royce inaugurated his tenancy of the renovated Fulton Theatre by presenting there the above-named musical comedy, founded on "La Passerelle," by Fred de Gresac and Francis de Croisset, with music by Victor Herbert and lyrics by Bud de Sylva. This is our old favourite, "The Marriage of Kitty," in a new guise, and with Edith Day singing better than ever in the rôle of Kitty. Others who distinguish themselves are Hal Skelley, Robert Michaelis, Pat Somerset, Phyllis Le Grand, Queenie Smith, Nancy Welford, and Robert Fischer. After putting on many musical shows in this city for other managers, Mr. Royce has become a producer "on his own," and success has attended his first venture, for the new piece is replete with charming novelties, and had a fine reception on the opening night.

The New Censorship.

The plan for a voluntary jury system to pass upon questionable plays was discussed at a recent meeting in the office of the Commissioner of Licences. Theatre owners, playwrights, authors, actors, the Episcopal Social Service, and the Society for the Suppression of Vice were represented. About 150 names were submitted to the Commissioner. He will select 150 more, making a panel of 300, whose judgment theatrical producers have agreed to accept.

In future anyone attending a play in New York may, if he wishes, complain to the Commissioner. That official will draw twelve names from the panel and the twelve will visit the play and sit in judgment. If nine decide it needs revision, the jury will go to the manager or the author and suggest changes.

If the play cannot be made to suit it will be stopped altogether. The citizen jury will take the place of the police censors, who heretofore have been sent to performances which were found objectionable. It is intended to eliminate a certain type of play, which has thrived on notoriety resulting from police censorship, such as the "Demi-Virgin," which Commissioner Gilchrist sought to close last year.

The Equity Gallery.

The Equity Players, who will occupy their own theatre, will try to restore the gallery to favour by making the prices for that part of the house lower than they have been for many years. Excepting those theatres that have housed such enduring plays as "Lightnin'," "The Bat," "Kiki," and similar successes, the "family circle," as the gallery is called, has been neglected since the movies made it possible to occupy a seat near the stage and on the ground floor for less than it cost to sit perched up aloft. It was said in the old days that the gallery receipts represented clear profit, the running expenses being paid by the other parts of the house. With the lovers of music the gallery has never lost its favour, for the uppermost seats at the Metropolitan Opera House are sold by the year.

THE PLAY IN PARIS.

American Music Conservatoire—More Revivals—Sarah Bernhardt and Guitry—Russian Troupe from Berlin—Managers' Threatened Strike against Entertainment Tax.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The summer conservatory of music at Fontainebleau for American students closed its session this week with a concert attended by many notabilities in art circles. The old theatre in the Palace was opened for the purpose, the courses having been given in the Palais de Fontainebleau during the past three months. As may be remembered, similar classes for Americans were organised last year; the session in 1922 has been even more successful. The examinations were held in public, but the candidates were anonymous so far as the jury was concerned, which judged from sound only. The pupils were each given a number, and competed for the final honours while the jury was hidden by a screen, these gentlemen not seeing or knowing the name of the candidates. The results of this method, eclipsing all possibility of favouritism on the part of professors, are said to be highly satisfactory, the well-known musicians forming the jury giving their final opinion after having marked their united appreciations against the number of the candidate, they knowing the singer only as number. This anonymous system, however, rather surprised the local critics at first, although it may be extended to French musical exams. later. The 1923 course will commence next June.

"L'Arlesienne" at Mogador.

The Theatre Mogador (formerly known as the Palace when built by Sir Alfred Butt) reopened last evening, Saturday, with the three-act piece (five tableaux) "L'Arlesienne," of Alphonse Daudet, incidental music by G. Bizet. These series of performances are given by arrangements with the Odeon Theatre management, which controls the option of the work for Paris. As usual, the orchestra Colonne furnished the music, and André Messager conducting during the absence of Gabriel Pierné. The Mogador is now announced as under the management of Zibell and Braxton; the present cast is recruited from the Odeon. An enthusiastic reception was given to the revival. This will be followed by "Peer Gynt," produced by Lugné Poe, with Suzanne Despres, while Grieg's score will be executed by the Orchestra Lamoureux, under the direction of Paul Paray. A new operetta by Joseph Szulc, "La Victoire de Samothrace," will be mounted here in December.

"La Petite Chocolatiere."

This charming four-act comedy of Paul Gavault, produced at the Renaissance in October, 1909, was revived on Wednesday evening by Max Maury at the Theatre des Variétés, with Jane Marnac, Andrée Feranne, MM. André Dubosc, Raimu, Pauley, André Lefaur, etc. It is a moral story of a rich girl falling in love with a Government official, who refuses to notice her advances because she is so wealthy, and proposes to the daughter of his superior. But the millionaire woman prevents the ill-assorted union, and finishes by marrying the man she admires.

"Ta Douche, Bébé."

The title of this two-act revue by Louis Hennevé, music by Gaston Gabaroche (who also appears in the cast), presented on Thursday at the Potiniere by Raoul Audier, is a pun on the popular music comedies, "Ta Bouche" and "Bébé," but there is no other resemblance. It is a witty show, having reference to the topics of the day, without any pretention of being a spectacular production, the various rôles being impersonated by Paul Villé, Carol, Pierre Dorly in imitations, Yvonne Gabaroche, Germaine Cherley, and the dancers Kitty Kelly and Renée Tamary.

The same evening, at the Trianon, we had the revival of the one-act operetta, "Portrait de Manon," by G. Boyer, music of Jules Massenet, and "Le Jugement de Midas," musical comedy in three acts, by G. Spitzmuller, from the book of Dhele, music by Eug. Cools.

"La Danse de Mort."

On Friday evening Lugné Poe revived this four-act piece of the Swedish playwright, Auguste Strindberg, at the Maison de l'Œuvre. Strindberg is rising here to the level of Ibsen's popularity, and indeed his works, particularly "La Danse de Mort," are having a run at the Œuvre conjointly with Ibsen's "The Doll's House" (La Maison de Poupee), which was likewise revived last evening with Suzanne Despres and Lugné Poe in the lead.

Coming Events.

Ermete Zacconi, the Italian actor, is due at the Comedie des Champs Elysées, under the management of Jacques Hebertot, during November in Shakespearean tragedies.

"La Dame de Compagnie," by Robert Lavelin and André Picard, will follow "La Pomme" at the Theatre Michel, with Etchepare, Le-Gallo, Lucien Barroux, Mmes. Spinelly and Marguerite Templey. After will come "L'Autruche," by Romain Coolus.

Mme. Sarah Bernhardt, according to present plans, will appear at the Theatre Edouard VII., with Lucien Guitry as partner, in a new play by Sacha Guitry. It will be presented after the revival of "Une Petite Main Qui Se Place."

The Artistic Theatre of Moscow, which was reformed at Berlin by M. Stanislawski, will visit Paris this season and be sheltered by Jacques Hebertot, who has made the engagement, at the Theatre des Champs Elysées. The troupe consists of ninety persons, including staff, with costumes and scenery complete.

To Fight Theatre Taxes.

The representatives of the various syndicates met at the Theatre Edouard VII. on Friday morning to discuss the situation, in view of the threatened closing of theatres, music halls, picture palaces, and dance saloons on Feb. 15 next if the Government has not passed a measure by that date affording entertainment caterers some relief. Alphonse Franck, of the Paris Theatrical Managers' Association, presided, there being present Oscar Dufrenne and Dorfeuil, representing the music halls; Brezillon, picture exhibitors; Benoit-Levy, motion picture dealers and renters; and delegates from all provincial theatrical organisations. The Taurines Bill, to be introduced during the coming session, was criticised as not providing for the various groups in an equitable manner. It was decided to create a reserve fund to enable managers to assist their staffs if places of amusement are compelled to shut in February as a protest against the present system of taxation. The picture exhibitors intend to deduct 2 per cent. from the price of their programmes furnished by renters, the money to be pooled as a reserve fund.

NURSERIES FOR COMEDIANS.

THE VALUE OF CONCERT PARTY WORK.

By NORMAN GRIFFIN.

There can be no doubt that concert parties supply some of the best comedians. They are the schools for comedians, in fact, and very hard schools too.

This has been proved over and over again, for have not such well-known entertainers as Leslie Henson, David Burnaby, W. H. Berry, Eric Blore, and the late Fred Allandale at one time or another been associated with concert parties? And there are the Co-Optimists—a super-concert party. Concert party work is wonderful training. In it you learn how to get hold of your audience without the aid of gorgeous scenery, or beautiful chorus girls, or a large orchestra. The environment on the concert platform is ideal for the comedian who wants to succeed in his work, for he has got to learn how to hand out "the goods" to the public without any outside help whatever. He is on his mettle, so to speak, all the time. He has to take his stand in front of an audience and be as funny as he knows how.

[*Photo, Fielding, Leeds.*
NORMAN GRIFFIN.

A Hard School.

I owe a great deal to my training in a concert party at Margate. As I have said, concert party work is a hard school, but it develops one's latent talents. Concert party work is therefore a nursery for comedians in musical comedy. It is a very curious thing, but I seem to have followed Leslie Henson about. At one time he and I were in rival concert parties, but had never met.

It was because of my association with concert parties that I was able in a week to learn my present part in "The Cabaret Girl" at the Winter Garden. In concert party work one has to have a repertoire of, perhaps, 36 to 40 songs in one season to prevent repetition, as well as ability to take character parts in concerted numbers and sketches.

I am not by any means new to Leslie Henson's parts, for during the war I took his place in a play in which he had been associated only a fortnight before he was called up for service. This was at the Prince of Wales's Theatre, where I assumed the rôle of Bobby Summers in "Yes, Uncle" for seventeen months, finishing up at the Shaftesbury. Afterwards I went on tour with "Kissing Time"; and I have also played Leslie Henson's parts in "Night Out" and "Sally."

Quick Work.

It was while I was playing golf at Harrogate that I received intimation that I was wanted for my present part. A small boy rushed across the course and told me I was required at the telephone. I made a dash for the club house, and, acting upon the instructions I got, I made a dash for the 2.30 train to London. It was then a quarter past one, and I had no time to change from my "plus fours." My luggage consisted of a tooth brush and some collars. The other goods came by a later train.

I accept the assertion that a comedian is funnier in what he does than in what he says. What a comedian does is usually his own; what he says is usually what some other fellow has written for him. Reflecting upon my own experiences during the years I have been on the stage, still more on my much longer experience as a member of audiences—I still contend that I am a good audience, willing to laugh as if I have never seen the other side of the footlights—I really believe that the assertion is right. A fall upstairs; sitting down where a chair is not; employing something for an unusual purpose, such as drinking out of a flower vase, fanning your head with a shovel, using the door-key as a comb or a toothpick—this all brings forth more uncontrolled laughter than the funniest of lines. That is a fact.

If I were asked why this is so I would say because the appeal of the eye is more immediate than that of the ear. And this explains why it is so difficult to judge a play merely by reading the manuscript. The play reads wonderfully well, but when actually seen the situations fail to fulfil the expectations of the eye.

There can be no doubt that action brightens the effect of a funny line. A gesture, a vocal inflexion may get you "there." Above all, a comedian must take himself seriously if he wants to get on with the audience.

The Value of a "Dry-up."

Most, if not all the readers of this article, know the meaning of a "dry-up." To those who do not I may explain that an artist "dries up" when he forgets his lines, and to work a "dry-up" is to use an impromptu expression which makes the audience laugh, and sometimes amuses those on the stage to such an extent that they temporarily forget their words. The value of a good "dry-up" is known to most people on the stage; but there is the "dry-up" which sometimes interferes with the progress of the show—when someone in the play cracks a joke in an undertone which sets the whole company laughing.

I remember a case in which a comedian was frequently guilty of this, and one night an exasperated member of the audience rose from his seat and shouted at the top of his voice: "If that's a funny story for goodness sake tell it aloud. I'm hanged if you've done anything funny up to now." This cured the comedian of his bad habit.

BEHIND THE SCENES.

There is a well-known manager who, asked what at the moment his job was, would reply that he "really wasn't sure."

* * *

"We need success badly," wrote (to a friend) the manager of a play that is boasting—great success.

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Austin Fairman is enjoying the distinction of being understudy to Godfrey Tearle and Charles Hawtrey at the same time.

* * *

Fleet-street is always glad of a picture of pretty little Vesta Sylva.

* * *

The "Is F. C. Montagu a Mr., a Mrs., or a Miss?" question need not be asked.

* * *

J. Gordon Bostock had a mysterious and unexpected visitor late the other night, offering him £5,000.

* * *

The offer was not accepted—much to the visitor's disappointment.

* * *

The Gaiety rocking horse is admired.

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If a certain West End *bien connu* heard what was said of him whenever his name came up for consideration among those of first-night ticket applicants, he'd have at least a fit.

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London may shortly be interested in the result of a *première* in Vienna.

THE VARIETY WORLD.

Variety Invalids—Vivian Foster's Preferment—Matinee in Aid of Dental Hospital—Presentation to George MacLeod.

G. H. Chirgwin.

The many friends of G. H. Chirgwin, the popular "White-eyed Kaffir," who has been lying seriously ill at his home in Polworth-road, Streatham, will be glad to hear that he was slightly better at the time of going to press.

Florence Smithson's Accident.

Miss Florence Smithson met with a regrettable accident on Friday. Last week she fulfilled an engagement at the Blackpool Palace Theatre, and visited a local picture house. She fell down a flight of fifty steps and injured her spine. She was able to travel by train and motor ambulance to her home, Oldfield House, Bickley, suffering severe pain. A specialist has been called in, and all Miss Smithson's immediate engagements have been cancelled.

Lily Masters Indisposed.

We regret to hear that Lily Masters, of the Real McKays, has been obliged to give up playing as from Saturday last, her medical adviser having ordered her to rest for the next few months. Her many friends will wish her a speedy restoration to health.

Vivian Foster's Preferment.

Vivian Foster, the vicar of mirth, had many funny things to say at the Palladium, Llandudno, on Wednesday, Sept. 27, the benefit of Paul R. Hall, manager, who is leaving to be the new manager at the Hippodrome, Woolwich. Foster said, in his speeech, that although there were many big guns in Woolwich, there would be the biggest gun of all, in Mr. Hall. And he hoped that when he preached again in Woolwich, and met this big gun, he, himself, would be a Canon. Rumour had it all about Llandudno the following morning that the Vicar of Woolwich, who was going to be a Canon, and who was a regular, jolly parson, had spoken the night before at Mr. Hall's benefit. And everyone congratulated Mr. Hall on securing so great a celebrity.

Always Welcome.

Mr. Paul Martinetti was renewing acquaintance with his old confrères at the Knickerbocker Club last week. It is now eleven years since Mr. Martinetti retired, but he still takes a keen interest in variety matters and also finds time to indulge his favourite pastime of a quiet game of billiards.

Charles Austin's £1,000 a Week Offer.

Mr. Charles Austin, the "Rockets" comedian, has received a cablegram from America, asking him to accept an engagement for a long period at 5,000 dollars a week, with all fares and expenses paid.

Coram's Daughter.

Miss Helen Coram, who is appearing as the Princess Natalie in "Mr. Budd, of Kennington, S.E.," at the Royalty, is the daughter of the popular ventriloquist. She is just sixteen, and came straight from school to play the part

A Worthy Institution.

Next Sunday's charity performance at the Alhambra bids fair to be a huge success. It is under the patronage of the Prince of Wales, and is in aid of one of the most needy institutions in London—the Royal Dental Hospital, Leicester-square. Amongst the artists who have already promised to appear are George Robey, Peggy O'Neil, Albert Whelan, Harry Tate, Walter Williams, Donald Calthorp, Ella Retford, Maurice Harvey, and Ernest Hastings. The seats, the prices of which range from 3s. upwards, can be booked at the Alhambra Advance Office, Charing Cross-road, or direct from Capt. W. J. Wadham, the Royal Dental Hospital, Leicester-square. Anyone desirous of otherwise helping this extensively used hospital can send their donations to Capt. Wadham. The debt on the institution amounts to £25,000. Last year 15,000 people made 50,000 attendances at the hospital, the majority being in poor circumstances.

Herbert J. Waller.

Mr. Herbert J. Waller, the popular musical director at the Empire, Newport, is, we hear, leaving to take over the London Inn, Bailey-street, Newport, and everybody will wish him success in his new venture.

Dozens of George Robeys.

One of the big prizes at the Masked Carnival to be held at the Palais de Danse on Oct. 10 in aid of London's civilian blind is that presented by Moss' Empires for the best representation of George Robey in any of the characters he plays in "Round in 50." Dozens of George Robeys mingling with the happy crowd of dancers should draw admirers of the great comedian, and this is only one of the attractions of the first big ball of the season.

"My Temporary Husband."

Mr. Slaine Mills is producing on Monday, Oct. 9, at the Empire, Croydon, "My Temporary Husband," a sketch adapted by him from the story by Walter E. Grogan, the well-known author. Miss Winifred Willard will play the leading rôle, supported by Walter Menpes.

Presentation to Geo. MacLeod.

A representative gathering assembled at the Hackney Town Hall on Tuesday evening to pay honour to Mr. George MacLeod, manager of the Hackney Empire, and to show recognition for that gentleman's many and varied services to charitable and other institutions in the borough. Right from the time that Mr. MacLeod left Leeds to take charge of the Stoll house in Hackney, he has always shown himself to be an ardent worker in any cause which as had as its aim the alleviation of suffering and want, and his activities on behalf of the wounded during the war are known throughout the borough.

It was thought that the time had come when Mr. MacLeod's good work should be recognised in some tangible form, and the results of the efforts of a strong committee which was formed were seen on Tuesday when Mr. MacLeod was the recipient of a testimonial, which took the form of a gold cigarette case, a substantial roll of Treasury notes, and a beautifully executed illuminated address.

The address, which bore 102 signatures, made special reference to Mr. MacLeod's work on behalf of the Sailors and Soldiers' Foundation, the Metropolitan Hospital, and numerous Jewish charities, and to the enthusiasm he displayed in the formation during the war of the 10th County of London Regt., the 189th Brigade R.F.A., and the 152nd Battery R.G.A.

Sir Stanley Johnson, M.P., who was Mayor of Hackney during the war period, made the presentation, and his eulogistic references to Mr. MacLeod's untiring energies were endorsed by the Mayor of Hackney, Capt. Erskine-Bolst, the new M.P. for South Hackney, and Sir Herbert Ormond. Mr. MacLeod, deeply touched by the warmth of the tributes paid to him, made a suitable reply, everybody concerned being heartily thanked.

Fred Duprez at the Alhambra.

After a most successful week at Finsbury Park with the new version of "King Soloman, Jun.," Fred Duprez is filling in a spare week at the Alhambra in the current programme with his own single turn. Fred resumes with the sketch next week at the Theatre Royal, Dublin, and, after playing Belfast the following week, will continue in the provinces until the middle of December, when we shall see Fred in town again at the Stratford Empire.

"Fisherfolk."

Captain Janssen's second edition of "Fisherfolk," the popular ballet-bouffe in which that delightful dancer Mme. Karina appears, has proved a great success. It drew crowded houses every night last week at the Lewisham Hippodrome, and this week, at the Islington Empire, is also attracting large audiences.

Alec Regan.

At Hackney this week Alec Regan is concluding with his own act for the present, as he is due to rejoin Fred Karno's "1922," which commences an autumn tour at Golders Green on Monday week.

Sammy Shields.

That keen member of the Vaudeville Golfing Society, Sammy Shields, secured two more members last week, namely, Frank Powell and Haydn Wood. Sammy says he is well after Jay Whidden and Hal Jones this week.

Clifford and Grey.

Concluding another season on the Stoll circuit at Hackney this week, Clifford and Grey cross over to Ireland for next week and return the following week to the West End.

Ruby Norton in Town.

The reappearance in town of Ruby Norton at Finsbury Park on Monday was responsible for much enthusiasm. After giving six songs, Ruby was compelled to make a brief speech of thanks, and said that she was very gratified at the heartiness of her reception. It was only her second appearance in London, as it was at Finsbury Park that she made her first appearance last year.

Peggy and Lena Chisholm.

Those delightful Australians, Peggy and Lena Chisholm, with piano and violin, are just now playing a London season, and remain in town till the middle of next month on the L.T.V. circuit, after which they will make their reappearance at the London Coliseum.

Lily Long.

After an absence of six years from Middlesbrough, Lily Long made her reappearance in this town last week, and was given a hearty welcome. This week Lily is playing the Hippo., Norwich.

Loch and Lomond.

That clever pair of entertainers, Loch and Lomond, who are at present playing around the Moss Tour, will be seen in town at Poplar on November 6, and three weeks later at the Shoreditch Empire.

Hilda Nelson.

At Camberwell last week Hilda Nelson concluded a long season in town, and will be away in the provinces until the end of next month. Miss Nelson asks us to deny the statement that she has signed a contract for America, to open next month, as this would interfere with her intended visit to Italy early in the New Year for vocal studies.

Wilkie Bard.

Wilkie Bard will be one of the chief attractions next week at the Holborn Empire.

Big Business at the Palladium.

The Monday matinée at the Palladium must have been a record for this house, and gives further proof that "Rockets" is one of the most popular shows in town.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirty-nine death levies are now due upon the 1922 books. Red stamps forty.

Leslie Hogben.

Leslie Hogben, the genial manager of the Islington Empire, who has just arrived back looking very fit and well after his fortnight's holiday in Jersey, figured in another exciting incident on Friday last. Whilst he and his friends were motoring around the island, he suddenly noticed an obstruction in the road which the chauffeur had not apparently seen. With great promptitude Leslie seized the steering wheel and prevented what might have been a serious accident.

Return of Daisy James.

Music hall patrons will welcome back Miss Daisy James, the popular little character comedienne and creator of that rollicking chorus song, "Come With Me Down Regent Street." Miss James is returning to vaudeville after a long and successful tour as the principal in "At the Villa Rose," and opened at the Hammersmith Palace on Monday, after which she goes to the Holborn Empire, &c. She is presenting four new numbers.

M.H.A.R.A.

Members of the Music Hall Artistes 'Railway Association who are working in Edinburgh or Glasgow, in view of the arrangements for making up parties of five or over being considerable, are requested to call and place their names down on the agents' list, and call on Saturday, when they will receive full information.

The Terriers.

At the meeting on Sunday last Braddy Shaw officiated as W.T., Eddie Gray as V.T., Bruce Green G.C., Walter Norman W.I., William Welsh W.D., Ken Barton Y.B., Fred Hughes organist, and Arthur Were secretary.

A hearty welcome was extended to Past-President Bruce Green upon his reappearance in the Kennel.

A concert will be held on Sunday evening next, at the "White Bear," Lisle-street, W.C., at 7.30 p.m., Terrier Braddy Shaw in the chair. Mr. Harry Sutch will act as accompanist. Terriers, their wives and friends, are cordially invited to attend. Members of the variety profession will also be welcomed.

In order to ascertain from Terriers the most convenient date to hold the ladies' dinner and concert, Terriers are requested to communicate with the secretary and state which of the following dates will suit them, viz., Nov. 19, 26, or Dec. 3. Subscriptions for the current quarter are now due.

Lucas and Inex

At the Victoria Palace next week Lucas and Inex open in town again after a most successful provincial tour of the Moss Empires.

Will Fyffe's Scotch Night.

Mark Lorne, the manager of the Hippodrome, Southampton, writes us that Will Fyffe's Scotch Night (organised and carried out by Mr. Lorne), was at the Hippodrome, Southampton, and not Portsmouth.

Chas. Richards.

Chas. Richards, the clever son of Sam Richards, has launched out successfully in an original act with Horace O'Mally. They are this week at the Palace, Grimsby, and we are glad to hear that contracts are plentiful.

Lily Denville.

Since her successful tour in S. Africa, where she was retained for eight weeks beyond her original contract, Miss Lily Denville has been prevented from fulfilling her engagements for the past ten weeks owing to a sprained ankle, which has proved very troublesome. We are pleased to hear that this is now much improved, and that she will be able to resume work almost immediately.

Duncan and Godfrey.

We are sorry to hear that Arthur Godfrey is down with an acute attack of laryngitis, following on a chill contracted last Sunday week when travelling overnight from Newcastle to Birmingham. Minnie and Arthur should have played Glasgow this week, but hope to resume next week at South Shields.

Romeo and Rip.

A novel and interesting ventriloquial act was presented in town last week at Walham Green by Romeo and Rip, and met with a hearty welcome. It should be seen in town again shortly.

Wally Dewar.

At the Palace, Grimsby, this week Wally Dewar, the Original Messenger Boy at the Piano, is repeating his recent London successes.

Hymack.

Early in November, Hymack, of "At Bogey Villa" fame—who is just at present meeting with his usual success at the L.T.V. houses—is leaving for America, his eighth season with the Keith Circuit.

Clarkson Rose.

After a most successful season in the Isle of Wight with his show, "Twinkle," Clarkson Rose has returned to town, and is resuming his single act this week at Shepherd's Bush.

Ernie Mayne's Latest.

The revival of "Ten Little Fingers"—which was one of Ernie Mayne's biggest successes ten years ago—is proving a great hit. Jack Long has brought the number up-to-date, and it is likely to be retained indefinitely in Ernie's repertoire. The same author, with Frank Wood, has just supplied Ernie with another fine number, "Cowardy Cowardy Custard," or "She Makes Me Wear a Kilt," which Francis & Day are publishing immediately, together with "Our Little Garden Sub-bub," by Lee and Weston.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to express their thanks to Mrs. Charles Kasrac, the Misses Tina and Inga Webb for their annual subscription of £1 1s. each; Mrs. Lewis Jackson for 10s. 6d. for hon. membership; and to the following ladies for collecting: Miss M'Lita Dolores. £5 from the following members of "Listening-In" company: Mr. Julius Darewski £2 2s., Mr. Will Hay £1 1s., Miss Melville and Mr. R. Neller 10s. 6d. each, Mr. Arthur O'Callaghan and Mr. Adrian D. Ross 5s. each; Mme. Reneaux 2s. 6d., Mrs. Duncan 2s. Miss Margaret Radcliffe, at the Victoria Palace, £1 15s. 7d. from the following: Bert Errol and Tom Clare 10s. each, G. S. Melvin 7s. 6d., Katrina and Joan 5s., Miss Robinson 2s. 6d., Daisy Leon 7d. Miss Melinda May at Yarmouth, 19s. The collection at the Empire, Leicester Square, realised £30 8s. 10d. Thanks are also due from Miss Ethel Johns for a parcel of ladies' and children's clothing.

Rene Chesney.

With Dan Rolyat, at the Lewisham Hippo., this week, that clever young artist, Rene Chesney, is giving valuable support in that amusing trifle, "A Dressed-up Affair," together with her talented sister, Clarice Chesney. Dan and his partner will be seen next week at the Kilburn Empire.

VAUDEVILLE GOLFING SOCIETY.

The Stoll Cup.

Every day and in every way the contest for the Stoll Cup gets more and more exciting. The last match, which was to decide the participants in the semi-final, was played last Friday at Sudbury, when Mr. Horace Sheldon beat Mr. Jesse Jacobson on the last green. This left Mr. Albert Whelan, Mr. Sammy Shields, Mr. Horace Sheldon, and Mr. Bobby Hind in the semi-final.

A Finalist.

Now, most exciting of all, comes the news that Mr. Hind has beaten Mr. Albert Whelan in the semi-final. Mr. Hind is therefore one of the finalists, and has to play the winner of the Sammy Shields v. Horace Sheldon match. The final is to be played over 36 holes, on a course to be chosen by the committee, and it ought to attract a big attendance.

The Will Fyffe Medal.

The Will Fyffe Medal—a gold medalion made from a special design by Mappin and Webb, showing in relief enamel a golfer striking a ball, which is represented by a small diamond inset—is to be played for under medal play conditions, and not scratch. The winner will also have a small replica presented to him. The date on which the Fyffe Medal will be competed for has not yet been decided.

An Additional Prize.

Colonel Walwork, a friend of Mr. Billy Merson's, and a kind patron, has put up an additional prize at to-morrow's competition. It takes the form of a gold-spoon, to be won by the best scorer among those whose handicaps are eighteen and over, and who have won no previous trophy. Provincial members, as usual, are eligible for both these competitions under the conditions laid down in the Rule Book (i.e., they must play on the same day, and must have their cards vouched for by a member of a recognised club).

Monthly Bogey Competition.

The monthly Bogey Competition was held last Friday at Sudbury. The weather was lovely, although a stiff breeze made some of the holes pretty long. On the whole, scores were good, Mr. Charles King running out winner with a score of "1 down." There was a good attendance, including Messrs. Charles Austin, Wilbur Lenton, Jesse Jacobson, Horace Sheldon, Billy Bleach, Bruce Green, Fred Hanlon, Frank E. Power, Billy Merson, J. C. Humphreys and Bobby Hind.

New Members.

The latest members include Mr. Haydn Wood, Mr. Worton David, Mr. Frank E. Power, and Mr. Fred Hanlon.

Committee Meeting.

A committee meeting was held at the Criterion Restaurant yesterday, and decided on the dates of the respective competitions for several new trophies presented by well-disposed supporters. These include The Gulliver Trophy (presented by Mr. Charles Gulliver); Colonel Walwork's Cup (a very valuable piece); the Wylie-Tate Bowl; and the "George Barclay Ten Per Cent." Cup.

An Interesting Competition.

This last-named trophy is of somewhat unusual interest. It takes its name from the fact that all competitors who have won nothing in any of the Society's competitions will have an allowance of 10 per cent. added to their handicaps.

COLLINS'S REOPENS.

"Seven Nights in London."

Collins's reopened on Monday night, after being closed for some considerable time. Two bumper audiences assembled and were agreeably surprised at the improvements and alterations which have been carried out. In addition to being painted and redecorated, the seating arrangements and the lighting effects, both in front of the house and on the stage, have been greatly improved. The dressing-rooms, too, have not been forgotten. In a happy speech on behalf of Mr. Chas. Gulliver, Mr. Norman Lee informed the audience that for the present it is the intention to provide popular drama only, and that shortly a stock season will be inaugurated.

The opening attraction is the drama, "Seven Nights in London," which met with much success. Mr. Walter Saltoun and Miss Aimee Grattan-Clyndes are responsible for the production, and all the members of the cast acquitted themselves with credit. Special mention should be made of Miss Holly Hazlewood, who portrays a difficult part exceptionally well.

EDMONTON EMPIRE.

Miss Marie Lloyd heads the fine programme at the Edmonton Empire this week. The Queen of Comediennes was encored again and again, and altogether she did five numbers. Monty Wolf and Irene Magley opened in an entirely new act. Their numbers are exceptionally good, and the dresses worn by Miss Magley are surely the cause of much astonishment at Edmonton this week.

Albert Letine, the fashion plate of dames, and Dan Harlow, a local mimic, caused the house to rock with laughter. Harlow's impressions of Harry Weldon are exceptionally good, and he will without doubt be a force to reckon with in the music hall world before he is much older. O'Shea Girls and Terry, the dancing maniacs, and Billy and Burke in their unique skating novelty act, complete.

Mr. Sidney L. Bernstein is to be heartily congratulated on the excellence of the programme, and business is exceptionally good.

"The Act Beautiful."

"The Act Beautiful" will be presented at the Alhambra next week. On the same bill are the Arnaut Brothers.

AN APOLOGY.

To Our Advertisers.

Owing to the great demand for space in the present issue, we have to apologise to a number of advertisers whose announcements have had to be held over.

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FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITLR.

By JOHN P. HARRINGTON.

Looking backwards adown the lane of forty odd years spent in the service of the variety profession and the manifold "stars" and others—who have waxed and waned during that lengthy period, many scenes and events, grave and gay, re-enact themselves in my mind's eye, and it is in the hope that they may prove of interest and entertainment to the reader that they are here set down for the first time.

"Poverty Junction."

The Mecca of the rank and file, and an occasional sprinkling of the "high lights" of music-halldom, in those days, was the "York Corner," or "Poverty Junction," as it was popularly termed, where many performers, notably those who were out of "shop," were wont to foregather early every Monday morning, in the hope of snatching an eleventh-hour engagement from some music-hall proprietor who had been "put in the cart" through one of his "turns" falling sick or otherwise disappointing him.

"Here comes Harry Hart!" used to be the signal for workless pros. to pull themselves to attention and look hopeful. Harry was the proprietor of the Star, Bermondsey, who usually left a gap or two

JOHN P. HARRINGTON.

in his weekly bill, knowing full well that he could fill all vacancies easily and cheaply by means of a Monday morning visit to "Poverty Junction."

I can see him now, a quaint old figure, in his ancient top-hat and unfashionable raiment, toddling in and out among the throng of expectant pros., till the particular one he was after caught his keen old eyes. Then up would go three fat fingers, and Harry would growl: "I'll give you *that*," meaning, of course, three pounds, for a week's work. It was always a case of "Take it or leave it," with Harry. If the pro. didn't rise to the bait, he simply said: "Please yourself. That's my top price," and ambled off in search of another "star" performer at three pounds a week! I may add, he always managed to secure what he wanted in the end, for salaries forty years ago were very different to what they are nowadays.

When the "Bird" Sang.

Apropos the Star, Bermondsey, an amusing story is told of a certain lady ballad vocalist who elected to sing "The Holy City" on her opening night at that select establishment. Of course, this beautiful ballad was quite unsuited to the tastes of so rough an audience, and the "gods" got very restive ere many bars of the song had been sung. The culmination of their disapproval was reached when the fair singer came to the words "Jerusalem, Jerusalem," and several of them expressed themselves in the very rude vocal manner popular with galleryites in those days. The lady, confronted by the problem of either ignominiously "drying up" or "facing the music," heroically decided on the latter course, and sang the succeeding line "Hark! how the angels sing!" with such intensity that she "brought the house down," speaking in popular pro. parlance.

The Wine Bar.

The York Corner was really the exterior of the York Hotel, which still stands at the corner of York-road, a turning out of the Waterloo-road, where all the principal agents, Ambrose Maynard, Fred Gilbert, Charles Roberts, and others, then had their offices.

Very haughty and exclusive were these agents, far more so than those of the present day. It was almost impossible for any of the small fry of professionals to even obtain an interview with either of the great men. Each had his own particular coterie of favourite "turns," headed by one or two big "stars," which latter were always used as levers for getting the lesser luminaries booked by proprietors. "If you want So-and-So, you must take Whatshisname and Whoisit as well," declared the agents. And they got away with it, too!

However, if their offices were impregnable to the assaults of pros. anxious to enlist their services, all the agents, at certain hours, generally at mid-day, were to be found in the "Wine Bar" of the York, especially on a Monday, which was a sort of "settling day" in the profession, as it is to-day in the racing world.

What more natural, when George Leybourne drove up to Ambrose Maynard's offices, to pay his commission on the previous week's engagement, than that the agent should suggest the cracking of a bottle of bottle of "fizz" to the exponent of "Champagne Charley."

Then, again, when the dashing Sisters Leamar, fresh from their triumphs at the Scotia, Glasgow, dropped in on Fred Gilbert, on their return to town, to pay him his "dues" for obtaining them a most delightful and lucrative engagement, could that gallant and debonair young agent do less than escort the ladies in state to the Wine Bar, which was a "den of lions," and exclusive to a fault? Woe to the unwary stranger who dared to intrude even so much as the tip of his nose therein, what time the "stars" and their makers (the agents) held possession! He was lucky indeed if he did not lose the member altogether through his temerity!

If I remember rightly, the Wine Bar was about twelve feet by twenty, with little or no accommodation in the way of seats, and a huge hogshead in the centre, something like those in the Bodega today, only I don't think they put any biscuits and cheese on it! No beer was served in the Wine Bar, only wines and spirits.

Every "star" returning to London from a provincial engagement, like those working in town, gravitated to the Wine Bar as unerringly as the needle to the magnet. There they lived their successes over again and gathered in their multitudinous "curtains" once more, amid a buzz of admiration from their fellows.

All Among the "Stars."

I can still feel the glow of awed rapture that thrilled me to the marrow, on that glorious day of days that I first stood within the sacred precincts of the Wine Bar. I arrived under the sheltering wing of Joe Tabrar, the most popular song-writer of that particular period, in whose employ I then was. Altogether, I was about seven years with Joe, graduating from office-boy to manager, and he certainly taught me more about the art of writing a successful song than I should ever have learnt on my own. This by the way, however. I shall have more to say about Joe Tabrar, happily still with us, later on in these reminiscences.

To hark back to the day I first made acquaintance with the interior of the Wine Bar. As I sipped the glass of port to which Joe had treated me, I was naturally all eyes and ears, and the whisper of my mentor: "That's George Leybourne—that tall chap—and that's Fred Coyne he's talking to. That's the Great Vance over there in the corner, and that's Arthur Lloyd next to him," fell upon my ravished and greedy ears like vocal honey. I was in a seventh heaven—a very chamber of the gods! The idols I had worshipped from afar were here before me in propria persona, and my brief sojourn in that enchanted spot was, haply, the most delightful I have ever spent in all my well-filled life.

It was on that particular day that I first heard used a "gag" which has been pretty freely made use of since, and variously claimed as original. George Leybourne and Pat Feeney were having a friendly argument about some professional matter, when the former, with his inimitable shrug, remarked: "Oh, well, Pat, one man's as good as another."

"Yes, and a d——d sight better!" was the genial Irishman's lightning-like riposte.

Of course, there was a general roar, and Pat's bon mot finished the argument.

"Old Paul" of Leicester.

Apart from performers and agents, each Monday generally brought a goodly sprinkling of proprietors and managers of provincial halls to the Wine Bar, on the look-out for bookable "talent."

One of the queerest of these was "old Paul," of Leicester. This very unconventional proprietor had a pleasing habit of personally "giving the bird" to any "turn" on his bill that he didn't like. There was a centre aisle dividing the stalls at Paul's, and down this the old chap would stride right up to the orchestra, vigorously bellow: "Get off! Get off! You're no good! Get off!" and then strut away, puffing with righteous indignation at having had such a "dud" foisted on him and his patrons. They say he would sometimes take some unfortunate pro. for a drive late in the afternoon, lose him in the woods some twenty or thirty miles out, and then "sack" him for breaking his contract, because he wasn't back again in time to go on for his turn!

"Old Paul" also has the credit for telling a drummer who had twenty-four bars rest in a song to either play or get out—*he* didn't pay people for resting in *his* orchestra!

The old boy was very fond of making speeches to his audience, especially on Saturday nights, when he invariably announced the stellar attraction for the following Monday.

He had his own original way of doing this. The following is a specimen of the manner in which he took his patrons into his confidence:

"Ladies and gentlemen, next Monday the Three Whirling Whirligigs will positively appear for the first time in Leicester. These are the world's greatest acrobats, the finest the world has ever seen. But—"—an impressive pause—"on Bank Holiday Monday we've got a troupe coming here that'll knock the stuffing out of 'em!"

Old Paul was certainly "some" card!

(To be continued.)

LONDON VARIETY THEATRES.

THE COLISEUM.

One of the newcomers at the Coliseum this week is Mr. Robb Wilton, who is again appearing in the most amusing Fireman number. Mr. Wilton is a really fresh and original comedian. His quiet, almost thoughtful, methods are exceedingly effective, and his turn keeps the house thoroughly happy all the time he is on the stage. He is cleverly assisted by Miss Florence Palmer.

An unusual spectacle this week is seen in the Bistrew Co., which consists of a couple of French jumpers and a lady assistant. In a military setting, these two one-legged ex-soldiers perform some extraordinary feats. They are able to jump over a chair or table as if they had two legs. The most thrilling item in their act is when one of them leaps over a dozen chairs consecutively. Another novelty is the drilling and marching by the two as one man. The act was received with great applause.

Mr. Marriott Edgar and Mr. Horace Percival, in their funny interlude, entitled "Learning a Trade," are always a popular turn, and they had a great reception on Monday. "Wrangle and Wrangle," Messrs. Eric Blore and Austin Melford's musical absurdity, is another item that is a scream from start to finish, and every moment of this witty and really humorous burlesque was thoroughly enjoyed. All the excellent company literally throw themselves into the fun. Mr. Tommy Handley and Mr. Pip Powell, as the husband and the judge, are particularly deserving of praise.

The Savoy Havana Band, under the sprightly leadership of Mr. B. L. Ralton, who is "some" saxaphonist, remain, and their popularity held up the bill for some minutes. The Duncan Sisters introduced a number of new songs on Monday. Their last number was an ingenious riddle. It was good, but we wished, and apparently so did the house, that they had given us the "Argentine" song again. Miss Cecilia Loftus also made some delightful variations in her programme. A particularly good "impression" was that of a small boy and his mother in a tramcar. It is a most amusing and cleverly observed little study.

Among the other enjoyable things are included Lloyd and Montrose, a pair of novel entertainers, who patter away very amusingly, and Jolly Johnnie Jones, in a series of astonishing feats on a slack wire.

THE ALHAMBRA.

The Three Arizonas open a strong programme here this week. Their original tomahawk juggling is exceedingly well done, and a good reception is accorded them. Jean Andrews, a sweet-voiced soprano, sings her way into favour with "I'm Waiting Just For You" and "Mummie's Little Sunny Honey Boy." The latter is a delightful coon lullaby.

Stanelli and Douglas, described as the "fiddle fanatics," do almost everything with their fiddles. First and foremost they play with rare artistry and technique, then one of them falls on the floor prone, but still playing his fiddle. The other collects him on a luggage trolley, still playing.

Whit Cunliffe, the topical light comedian, has three good numbers to offer. The first, "Buy the Paper," is a satire on modern insurance methods. The others, "Eleven Ages of Man," a very bright and breezy song, and "Your'e Well Dressed if You're Wearing a Smile." The Gresham Singers' clever and harmonious numbers arouse the enthusiasm of the house to a high degree. They are an excellent combination.

Fred Duprez sings "He's An Awfullly Nice Fellow To Speak To" in his own priceless way. His patter and mannerisms are delightful, and keep the audience in very merry mood. Thelma Edwards, wearing some rather daring costumes, gives three dances—a Jazz, Hawaiian, and Oriental. Each one is well executed, and revealed Miss Edwards as a terpsichorean artist of merit. Jack Pleasants, the bashful limit, obtains his usual success. Ernie Lotinga and company, in "Jösser, K.C.," makes a very merry finale to a very fine show.

HACKNEY EMPIRE.

A house filled to overflowing welcomed that old-time favourite Marie Kendall on Monday night. She gave of her best, and was both droll and delightful in her latest successes, "Pop Me Into Parliament," "They All Love a Cuddle in the Summertime."

Alec Ryan, the light comedy star, is a great draw. Ably assisted by Ronald Stafford at the piano, he gives an artistic show. He sings with spirit and style, as well as in excellent voice. Clifford and Grey, hurricane hoop jugglers, give a skilful exhibition, quite startling in its expert cleverness and celerity. Sammy Shields, the talkative and philosophising Scot, is in fine form. Sammy has a droll way with him when telling his yarns and singing his songs. Walsh Brothers, the cheerful songsters, in "Smilin' Through," and other songs, give a taking turn and are very popular. Gloriana gracefully wields her concertina, and runs the gamut of popular airs, carrying her audience with her.

Fred Kitchen and Marie Blanche in "If the Cap Fits," assisted by Freda Santley, Hazel Moore, and Con Clarke, give a most amusing sketch of a storm in a teacup, and it is capitally acted. Hilda Glyder is here with her well-known sportive songs and dances.

HAMMERSMITH PALACE.

Mr. W. E. C. Gulliver is presenting a very fine programme this week. W. Griffith's "Musical Romance" is topping the bill, and it is a melodious treat. The grand organ, built by Norman and Beard, of York-road, Kentish Town, at a cost of £12,000, is a beautiful instrument which blends sweet tone and great power. F. Rowland Tims, F.R.C.O., knows how to get the best out of it. The numbers chosen on Monday were "Poet and Peasant" and "The Storm." Miss Dorothie Squire and Miss Dorothy Huxtable contributed delightful vocal numbers.

"Cummin," the juggler, did some wonderful tricks with hats. Rudolph and Lady deserve special mention. Rudolph has a novel make-up, and renders his songs with much humour and in good voice. Marjory Fulton won the hearts of the audience with "Keep On Shining, Paddy O'Neal" and "Sweetheart True." Harry Hemsley and Miss Florence Rose have a good number in "A Forest on a Stage." Dan Whitley is as cheery as ever in "Newspaper Insurance" and "Mother." Daisy James was very bright and *chic* in her new repertoire. Her first number, a bride character song, "What a Man, What a Lad!" is followed by "My Birthday," a coster girl number, and "A Dairy Maid I'm Quite Content To Be." Penrose and Whitlock made good in their birthday song and "We Are a Couple of Early Birds." They are a jolly pair.

NEW CROSS EMPIRE.

Boy Ronald, the clever juvenile juggler, opens this week's programme with some clever balancing feats. Hats, balls, and plates, billiard cues and sunshades, all behave in a remarkable manner in his skilful hands. Dorothy M'Blain, who followed, enchanted everybody with her clever whistling, and her rendering of the old-time favourites.

J. H. Scotland is always good to listen to, and his rich bass voice was heard to great advantage. The Versatile Three, who were heartily welcomed, gave their usual enjoyable entertainment. Their harmonising is almost perfect, and their songs hit the taste of the audience to a nicety. Herbert Clifton is unique. He is, as the programme describes him, a surprising singer, and a clever break in his voice convulsed the audience. The gorgeous dresses worn in his clever female impersonations are really wonderful creations. His travesty of a Spanish dance kept the house convulsed. He was encored, and gave Tosti's "Good-bye" in splendid style. Lily Morris is always a favourite. Her first number, "He Wouldn't Believe Me," caught on at once, as did also her song in character, "Only a Working Man." The Westwoods, those clever juggling cyclists, with their astounding tricks on the "wheel," brought proceedings to a close. A word of thanks must be accorded Mr. E. R. Glanvill, the genial manager, who seems to be winning his way to the affections of all South London pleasure-seekers.

POPLAR HIPPODROME.

Dainty Hilda Glyder, gorgeously gowned, is one of the "hits" of this week's programme. She opens her act with a clever number, "He's Mine." Her other numbers are "By the River Side," "Calling for Me," and "Ma." Each song is interspersed with dainty dancing.

Miss Violet Trevenyon is a clever soubrette, with a striking personality. She gives four items, "Hullo! Prosperity," "Do You Ever Think of Me?", "He Was Wonderful," and "Ain't We Got Fun?" She got an enthusiastic reception. Mr. Bert Weston, a comedian with original ideas, makes his entrance in a rather unusual make-up, which gets a laugh at the start. His opening item is a well-concocted parody, which is followed by a cheery chorus number, "I Mustn't Have More Than Two." A very enjoyable show.

Mr. F. Russell's ventriloquial act touches the top notch of humour. He introduces several novelties, and his finale is excellent. The lady assisting Mr. Russell helps materially in the success of the show. George D'Albert, one of the breeziest of our topical comedians, creates a cheery atmosphere immediately he takes the stage. George has two good numbers, and his monologue, "Funny Old World," aptly displays his versatility. Tom Clare introduces a new item, "Football." It has a cleverly written melody. His other numbers are "Disappointed Man," "Old English Gentleman," and a new version of the "Parliamentary Smoking Concert." Tom scores his customary success.

Morny Cash sings three songs in his characteristic manner. They are "If You Cum Fra' Lancashire," "Come to Your Dad," and "Head of the Family."

The Sadler-Elsie Four dance splendidly in their mysterious Protean act; and Ara and Zetta are two clever cyclists.

STRATFORD EMPIRE.

A first-class programme is being presented here this week. Winifred Ward, "the immaculate boy," is a great favourite, and her song, "You Can't Fool Around with the Women," evokes storms of applause. Then she "changes her sex," and sings "My Jolly Sailor man."

Much of the humour of Barker and Tarling is very subtle, and the audience get plenty of laughs out of it. Their songs, "When the Wedding Bells are Ringing," "The Moon," and "The Song of Roads," composed by themselves, are all rendered with plenty of go. Sam Mayo, in his new business, excels himself. His songs and ditties at the piano cause roars of laughter, especially "Johnny," sung to a bottle of whisky. Miss Dolly Elsworthy greatly pleases with her "cockney" girl character study. At the close of the turn on Monday a large bouquet was presented to her. That very amazing trick, "Sawing Through a Woman," mystifies the whole audience, as also does the stretching of "the elastic lady."

Joe O'Gorman keeps the house in one long ripple of laughter with his witty stories of Irishmen. His last number, "The Ideal Toast," brings the house down. The Flying Potters, in their sensational and comedy aerial gymnastics, conclude the programme.

BRIXTON EMPRESS.

This week at this hall Dalast Productions are presenting a musical playlet, entitled "Glancing Around," which was very well received. The songs, "Who's the Lady?", "Ten Little Fingers," "That Boy of Mine," "The Isle of Hi-Ti-Hi," "Blue Moon," "Once Upon a Time," and "One, Two, Three, Four," were admirably rendered by Jack Edge, Peggy Scott, Renee Burnham, Douglas Vine, and Alan Russell. Special mention should be made of Jack Edge, who is as versatile as he is clever, and this popular comedian, who works very hard throughout, gets plenty of applause and laughter. He is ably assisted by the company, who help to present a very bright and entertaining programme. The playlet itself consists of songs, burlesque, and comical interludes.

George Jackley.

After playing Ardwick Empire this week, George Jackley resumes the Moss tour for a couple of months. We shall then find him starring in pantomime around the Stoll tour. George, who plays the Victoria Palace on the 30th inst., has signed up to appear in a big production that will be seen in town next March.

"THE LUCKY BEAN."

Musical Comedy, in Two Scenes, by Warwick Mayer; Music by Emmett Adams; Lyrics by Ralph Roberts; Produced for the First Time in London at Chiswick Empire on Oct. 2.

P.C. Robert Smith .....Mr. Mark Lester
Frank Leighton, M.D. Mr. Gordon Sedgwick
Count Henri Montreaux Mr. W. A. Read
Hon. Charlie Vincent ...Mr. Ewart Scott
Captain Arbuthnot, R.N. Mr. Arthur Pierman
Winnie Russell .....Miss Mildred Telford
Maisie Stanhope ...Miss Valerie Hayden
Gracie Heather ...Miss Barbara Clayton
Vera Morley .....Miss Lena Fitchie
Marjorie Wood .....Miss Violet Maude
Violet Godfrey .....Miss Iris Briggs
Muriel Barrie .....Miss Pat Fraser
Pansy Johnstone .....Miss Connie Aldis
Nancy Denton .....Miss Ethel Fraser
Madge St. John ...Miss Dorothy Collison
Esther Malcolm .....Miss Kittie Fitchie
Minnie Robertson ..... Miss Vera Davies
Phyllis Mannering Miss Veronica Preston
Miss Renshaw .....Miss Kitty Kirwan
Martha .....Miss Florence Vie

The author has wedded a pretty idea to some delightful music. All concerned are to be congratulated. The book is bright and witty; the lyrics charming; and the music pleases the ear. If the verdict of Monday's audience can be accepted as an augury—and it is a good straw in the wind—"The Lucky Bean" is going to be a success.

The fun begins in a dormitory of Miss Renshaw's select academy for young ladies. Miss Renshaw is called away, leaving the pupils to their devices. Minnie Russell has been to the races with her uncle, and while there, rescued a child in a motor accident. As a reward she was presented with a lucky bean, which entitles the owner to get anything she wishes for. She is quite modest in her wish. Instead of demanding jewels or magic palaces, or a prince for a husband, she merely wishes to meet a party of young men, she had met at the races. Of course, the wish was daring, for strange young men were not encouraged to visit Miss Renshaw's very select academy for young ladies. The wish is promptly gratified, in the best Alladin lamp principles, and Dr. Leighton and his two friends arrive suddenly in the select academy, and a merry party is soon in full swing. An unwelcome intruder arrives in the person of Police Constable Robert Smith. Anxious not to be caught in the select academy, the boys conceal themselves—horror of horrors—in the young ladies' beds. But P.C. Smith has a meddlesome nature, and he discovers them in their downy retreat, and proposes to arrest the lot. But he reckons without the bean, which, obliging in response to a wish, rescues them from the policeman's clutches. The lady principal complicates matters by returning at an inopportune moment, but one of the boys, Count Henri Montreaux, invites them all to go for a yachting trip—and what maiden lady can resist a Count? Then they get shipwrecked on a tropical island, where they are compelled to play "Robinson Crusoe." Then Dan Cupid gets busy, an there are more complications, but again the lucky bean comes to the rescue, and everything ends happily.

Everyone concerned worked splendidly. Mark Lester was in great form as P.C. Robert Smith. His whimsical ways and mannerisms kept the audience in roars. Miss Mildred Telford won all hearts for a really admirable performance as Winnie Russell. Miss Florence Vie, as Martha, deserves especial mention. Miss Kitty Kirwan is distinctly good as the Lady Principal, and the chorus is pretty, capable, and sweet voiced. The dances are arranged by Mr. Jno. Tiller with all his skill in terpsichorean art. "The Lucky Bean" should prove a winner.

"HULLO, SWEETIE."

At Woolwich Empire.

This new musical burlesque was presented by Ted (Kid) Lewis at the Empire Theatre, Woolwich, on Monday evening, and the patrons of this house were not slow in showing their appreciation of the many good things put before them. The appearance of the well-known boxing champion is, of course, a notable feature of the show, which is indeed a sparkling production throughout, while the music has all the requisite qualities to make the piece go with a swing.

In addition to Kid Lewis, the cast includes Messrs. Stephen Adeson, Billy Martinette, Fred Anderson, Montague Golding, Miss Pat Kendal, Miss Manie Worth, Miss Lillian Warren, and Miss Ella Stanley.

Some of the numbers are very tuneful and expressive, and Miss Manie Worth, Miss Lillian Warren, and other artists do them full justice. The "Kid's" appearance was the signal for a loud outburst of applause, and an exhibition three rounds were provided by his sparring partner, Young Ted Lewis. This was followed by a turn with "Battling Whisky" (Mr. Anderson), "the like of which," as the stage manager truly said, "has never been seen before." Most solemnly, the fight was deferred for a few moments, while the Kid said good-bye to his wife and children, as he expected this to be his last fight. In the end it was "Battling Whisky" who had need of the iodine, bandages, and stretcher, so thoughtfully provided. Altogether, a most amusing and rollicking piece of fun, and the whole production reflects the greatest credit upon both producer, Mr. George Ray, and the company.

"BULL-DOG DRUMMOND."

At Chelsea.

Adequately staged, and produced with completeness of detail, "Bull-Dog Drummond" was received with enthusiasm by a well-filled house on Monday evening. Mr. Lionel Bute, who presents and produces the drama, by arrangement with Gerald du Maurier and Frank Curzon, has gathered around him a capable body of players, including such well-known actors as Tom Shelford, Alfred Goddard, Edmund Willard, Miss Jane Graham, and Miss Judith Nelmes. They perform the drama in excellent style.

The "Once a Week" Players.

Miss Lena Ashwell's "Once a Week" Players opened their season at the Battersea Town Hall on Tuesday evening, when the late Haddon Chambers' comedy, "Passers-By," was given. The Players were much appreciated by Battersea people last year.

SONGS AND SINGERS.

Francis and Day

The orchestral department of the firm, which, under the management of Bert Lucas, has been experiencing a strenuous time recently owing to the unprecedented demand for such popular numbers as "Dapper Dan" and "Stumbling," will this week be issuing no fewer than four orchestral arrangements of dance items that have been eagerly awaited by those interested in the important question of novelties for the ball-room. The titles are "Swanee River Moon" (song waltz), "Georgia" (song foxtrot), "Dear Old Southland" (song foxtrot), and "Good bye, Shanghai" (song foxtrot).

Ruby Norton at Finsbury Park Empire is this week heard in that wonderful new American song, "Why Should I Cry Over You?"

Ella Shields' latest acquisition is a song from the experienced pens of George Arthurs and R. Penso, the title of which is "Someone Who Knows How to Love."

That brightest of artists, Marjorie Fulton, is at the Hammersmith Palace heard in a repertory of the firm's numbers, comprising "Peggy O'Neil," "Sunshine Bay," and "Swanee River Moon."

Recent additions to the Sixpenny Popular Editions of the firm include a new ballad foxtrot, written and composed by Helen Trix, entitled "Somebody Could If Somebody Would," and "On the Road to Anywhere," written, composed, and sung by Scott Sanders. The former is embellished with portraits of the Sisters Trix, and the latter by a characteristic likeness of the comedian.

There has been a huge demand for Francis and Day's Thirty-first Selection of Popular Successes recently issued as No. 1827 of the Sixpenny Pops. It enshrines a round dozen of striking hits arranged for the piano by Henry E. Pether, words also being included.

At the Grand, Birmingham, this week the many admirers of Daisy Taylor are signifying their approval of her singing of "If Winter Comes" in a most unmistakable manner.

"Dapper Dan" and "Say It With Music" are being utilised with the success ever attending his efforts by that vivacious and popular musician and vocalist, Tucker.

"Ten Little Fingers and Ten Little Toes" is much to the liking of audiences at the London, Shoreditch, this week, in the safe hands of Dan Brothers and Sherry.

"Say It With Music" is being received with many manifestations of delight at the Range Empire in Lew Lake's "Splinters of 1922," the Vocal Sextette's rendition leaving nothing to be desired.

"Yoo Hoo!" is winning much favour this week at Croydon in the hands of Daisy Dormer. At the Grand, Clapham, Albert Whelan is likewise heard in this most taking of numbers, and at the Palace, Blackpool, Dainty Doris is also scoring with it.

The St. Giles Publishing Co.

John P. Harrington, professional manager of the above company, has been more than delighted with the wonderful professional response to last week's advertisement and the enthusiastic manner in which the popular songs of the firm have been taken up by many artists.

George Burrows, of the Chalet, Skegness, the well-known vocalist, is making a special feature of Theo. Morit and Gene Feist's beautiful ballad, "The Sun Kissed Your Hair and Made It Golden," at Nottingham Goose Fair, on Wednesday, Thursday and Friday of the present week.

Gwen Morgan, who has been featuring the same popular ballad, for some time past, will introduce this, together with several other St. Giles' numbers, in her forthcoming pantomime, "Aladdin," in which she plays the part of principal boy.

Ernie Mayne, in addition to singing John P. Harrington and Howard Flynn's great comedy number, "Wireless on the Brain," at all his music-hall engagements, commencing next Monday, Oct. 9, is also recording it on Winner records, and all the other gramophone companies will assuredly follow suit, as this bids fair to also be one of pantomime's biggest comedy hits.

Fred Curran, after a most successful time in town with "Come On, Steve!" by Herbert Rule and Fred Holt, is winning golden opinions with this great song at Birkenhead this week. It is a fine song for principal boys and light comedians in pantomime, having a very catchy chorus.

"If Rachel Vas Only Annie Laurie," by Walter B. Cutler and Cedric Wesley, is a Scotch-Yiddish comedy chorus number predestined to have an immense pantomime vogue, and quite a number of important artists and managers have already fixed on this fine song for their Christmas annuals.

Peter Bernard.

Irene Magley and Monte Wolfe are using "Say It With Kisses" at the Edmonton Empire.

Ruby Norton scores a great success at Finsbury Park with "Sunshine Alley."

Jack Barker is featuring "Oh! Marie."

Alf. Austin reports big success with "Peter Bernard Publications."

Rosie Lloyd, at Willesden Hippodrome, is making "Say It With Kisses" her outstanding number.

Will Evans writes to say "Thank you very much for numbers received. 'Save a Little Sunshine for a Rainy Day' and 'Blessings' enormous successes."

Scott McEwan is working "Blessings."

Vic Barrie says "Derby Day" is his best number.

Terry's Juveniles are using Peter Bernard Publications.

The Two Vernons are featuring "Say It With Kisses" and "Thankful," and report big success with same.

Cyril Entwistle-Clifford, pianist, of the Lotus Club, Brighton, reports that "Say It With Kisses," "Save a Little Sunshine," "Was Friday a Woman or a Man?" "Blessings," "Derby Day," and "Ugly Women" are encored nightly.

J. Parkinson, from the Tivoli, Barrow-in-Furness, writes that "Derby Day" is a big success.

THE SONGS YOU NEED FOR PANTOMIME

*IF RACHEL VAS ONLY ANNIE LAURIE.

THE GREAT YIDDISH-SCOTCH COMEDY CHORUS SONG.

* WHERE THE DEVON ROSES GROW.
* I'M THINKING OF YOU.

WIRELESS ON THE BRAIN.

Sung by ERNIE MAYNE. (*IN THE PRESS*).

MY DEARIE.

* SWEETIE.

COME ON, STEVE!

(By Herbert Rule and Fred Holt.)
An Ideal Song for Principal Boys & Light Comedians.
Sung by FRED CURRAN.

DUCKY.

TOPSY TURVEY (Fox Trot).

ONE OF THE WORKING MEN

Sung by MISS ELLA SHIELDS. (*IN THE PRESS.*)

* BELLS OF REMEMBRANCE.
DO YOU REMEMBER THE DEAR OLD STREAM?

*THE SUN KISSED YOUR HAIR AND MADE IT GOLDEN.

Sung by GEORGE BURROWS.
A Glorious Ballad, suitable for Principal Boy, Girl or Fairy Queen.

* *Band Parts Ready, Price 1/6 per Set. Send 1/- for Special Selection from above Songs.*

Write, Wire, 'Phone or Call. JOHN P. HARRINGTON, *Professional Manager.*

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"ROCKETS,"

Featuring—CHARLES AUSTIN, TOOTS POUNDS, and LORNA POUNDS.

6.10 HOLBORN EMPIRE. 9 0
WILKIE BARD.
HERSCHEL HENLERE.
MAY HENDERSON.
FRANCO PIPER. DAISY JAMES.
"SYMPHONIA."
HARRY CHAMPION.
SINCLARIS & DALVA.
LAURI HOWARD. MART & PEP.
COSTA & GEO.

6.45 KILBURN EMPIRE. 9 10
MADAME KARINA, the Famous Danish Dancer in A Ballet Bouffe—"FISHER FOLK."
GERTIE GITANA.
GRAHAM & CULLEN.
LENA & PEGGY CHISHOLM.
HAYMAN & FRANKLIN.
TEN TASZERWOULLTHS.
WOOLMER YOUNG. RAGLAN.

LEWISHAM
6.15 HIPPODROME. 8 40
ERNIE LOTINGA & CO.
ALBERT WHELAN.
MORNY CASH. NELLIE WIGLEY.
QUEENIE LEIGHTON.
ERNEST KRAKE & CO.
NICK MORTON. TINA PAYNOLA.
THE WESTBROOKS.

CAMBERWELL
6.30 PALACE. 9.0
WILL FYFFE. KHARUM.
ARTURO BERNARDI.
WILSON HALLETT. ALAN SHAW.
VERA WOOTTON. FRANK SYLVO
MARIE CLAIRE. ANDY & IRVINE.

GRAND PALACE, CLAP-
6.30 HAM JUNCTION. 9.0
MARIE LLOYD.
THE GRESHAM SINGERS.
THORNLEY-DODGE.
ARTHUR BROUGH.
GEORGE D'ALBERT.
BRUCE GREEN. KATRINA & JOAN.
ROLLS & FALLS. ARA & ZETTA.

HAMMERSMITH
6.30 PALACE. 9.0
ALAN BROOKS & CO. in "DOLLARS AND SENSE."
DAISY DORMER. SAMMY SHIELDS.
FRANK H. FOX.
BARRETT & CLARK.
HOWARD BELLMAN.
2 FLORIMONDS. MDLLE. ZAMPA.

ILFORD HIPPODROME.
6.15—8.30
MAY HENDERSON.
TOM STUART.
A. C. ASTOR.
WILL BLAND & HIS MAGICAL MAIDS
CORNALLA & EDDIE.
DUSTY RHODES.
DOLLY ELSWORTHY.
THE DARING DINNIES.

SHOREDITCH OLYMPIA.
6.30—9.0
JACK PLEASANTS. PERCY HONRI.
JOHNSON CLARK.
LUCILLE BENSTEAD.
GEORGE D'ALBERT.
MARJORIE FULTON. LOWELL TRIO.
MDLLE. YETTA. GREEN & ELLIS.

6.15 CROYDON EMPIRE. 8.30
DOCTOR WALFORD BODIE.
KING & BENSON. MORNY CASH.
HERBERT LEE.
HENRY & EDGAR MARTELL.
SLANE MILLS & CO.
WINNIE RUSSELL.
CISSIE SHEARER.

6 30 ISLINGTON EMPIRE. 9.0
THE VERSATILE THREE.
ZETTA MOR. HARRY FORD.
TERRY TWINS. JANE CROFT.
BEN ALBERT. SADLER ELSIE 4.
RINGLE BROS. ROELGIN'S PARROTS.

POPLAR HIPPODROME.
6.30—9.0
T. E. DUNVILLE. DAN ROLYAT.
BROUGHTON & CREEDON.
HARRY HEMSLEY. ROSIE LLOYD.
ERNIE ROMA. MASON & BART.
THEDA SISTERS. DELAFO.

WOOLWICH
6.30 HIPPODROME. 8.45
ERNIE LOTINGA & CO.
KIDDY KENNEDY.
EFFIE MANN.
HARRY BEDFORD.
DAN WHITLEY.
HAL WRIGHT.
BILLY VARDELL TRIO.
GICARDO.

PUTNEY HIPPODROME.
6.30 9.0
NELLIE WALLACE.
WHIT CUNLIFFE.
S. W. WYNDHAM.
LILY LENA.
BERT WESTON.
THE ORIENTAL TRIO.
IVAN RUSSE.
TWO CANADIANS.
FRANK MAURA.

WILLESDEN
6 30 HIPPODROME. 8.45
WHIT CUNLIFFE.
SYD. WALKER.
LLOYD & MONTROSE.
LILY LENA.
BERT WESTON.
RUTH ASTOR.
SELBINI DUO.
CARA MAGDA.

6.30 COLLINS'S. 9 0
C. Vernon Proctor's Repertoire Company In the Great Problem Play
"CHILDLESS WIVES."

THEATRICAL FUND DINNER.

SEVENTY-SEVENTH ANNUAL FESTIVAL AT THE SAVOY HOTEL.

There was a remarkable gathering at the seventy-seventh annual festival of the Royal General Theatrical Fund at the Savoy Hotel on Sunday.

Sir Gerald du Maurier, who presided, made a happy speech, in which he appealed for support to the Fund. It was announced that the magnificent sum of £1,030 had been added to the assets of the Fund.

Among those present were Lady du Maurier and Miss du Maurier, Sir Squire Bancroft, Miss Viola Tree, Miss Eva Moore, M. Chaliapin, Mr. W. Cobbett, Mr. W. A. Collins, Miss Fay Compton, Mr. Douglas Gordon, Mr. W. L. Courtney, the Earl Cowley, Mr. Charles Cruickshanks, Mr. G. H. Dawson, Countess de Brémont, Mr. E. Dockrell, Mr. Henry Doughty, Mr. Alfred Drayton, Mr. B. Drew, Col. Vickers-Dunfee, C.B.E., V.D., Miss Edith Evans, Mr. C. V. France, Mr. C. N. Foreman, Miss Barbara Mole, Lady Diana Cooper, Mrs. H. B. Irving, Mr. Stanley J. Passmore, Sir W. H. Goschen, Lady Hall, Mrs. and Miss J. Abbott-Anderson, Mr. A. J. Austin, Mr. N. Ballinger, Miss Amy Gordon Barnett, Mr. Joseph Balten, Mr. R. E. Besant, Mr. Guy Boulton, Miss Lilian Braithwaite, Miss Constance Burleigh, Miss Joyce Carey, Miss Audrey Carter, Miss Faith Celli, Miss Cecily Chance, Mr. Willie Clarkson, Mr. Arthur Cleave, Dr. Benedict W. Ginsburg, Mr. Louis Goodrich, Mrs. Louis Goodrich, Mr. Douglas Gordon, Mr. Edmund Gwenn, Mr. Hubert Harben, Mr. Vincent Harris and Mrs. Vincent Harris, Mr. Herbert B. Hays, Mr. Hedley Drummond, Mrs. Arthur Holmes-Gore, Mr. Bannister Howard and Mrs. Bannister Howard, Miss Gertrude Jennings, Miss Mary Jerome, Miss Edith Johnson, Miss Mary Kingston, Miss Mabel Terry Lewis, Mr. C. F. Osborne, Mr. Alan Parsons, Mr. Lewis Casson, Mr. Leon Quartermaine, Mr. Basil Rathbone, Mr. Basset Roe, Mr. Picton Roxborough, Miss Madeline Seymour, Mr. Harrison Sharp, Miss Barbara Shepperson, Mr. Ronald Squire, Mr. Herbert Sullivan, Mr. and Mrs. Edwin Tate, Mr. and Mrs. George Tully, Mr. F. Walton, Mr. A. G. Warren, Mr. T. N. Weguelin, Mr. Rathnell Wilson, M. and Mme. Serge Zarchè, Mrs. Christobel McLaren, Miss Moyna Macgill.

The Chairman's Speech.

The customary loyal toasts having been honoured, Sir Gerald du Maurier, who was given a great reception, proposed "The Royal General Theatrical Fund." He said: In the second act of "The Second Mrs. Tanqueray," she simply throws up her hands and says: "Oh, something to do, to do, to do." All this afternoon and evening I have been saying to myself, "Oh, something to say, to say, to say." (Laughter.) Well, I have something to say. Unfortunately, I must confess it is not original. It comes from a gentleman not very far from us. He said to me some two minutes ago: "Do you know, Gerald, I have been at many public banquets, but I have never seen so many beautiful women present before." (Laughter and applause.)

You know, ladies and gentlemen, one accepts a responsibility that lies two months ahead of us so lightly, and then when the time comes, and you have got to do it, you get a pain. (laughter), a little pain which I always call a dentist's pain, and when you and I stand at the doorstep it is a pain almost akin to pleasure. (Laughter.) It is almost the sort of pain you get when you fall in love. You know what I mean. (Laughter.) I feel it every day of my life. It is a very comfortable feeling.

First Three Chairmen.

Well, when Mr. Cruickshank asked me to take the chair to-night, I accepted very quickly, because I knew what an enormous honour it was, and then I suddenly thought of the responsibility of the position. It occurred to me to ask what some of the chairmen of the different occasions had said about the Royal General Theatrical Fund, and I was supplied with little booklets containing the speeches made ten, twenty, or thirty years ago. (Laughter.) And I read the speeches of Lord Rothschild, Lord Londonderry, of thirty years ago, and of George Alexander. I suddenly blush as I look back to the original chairmen. The first three chairmen were Charles Dickens, Macready, and Bulwer Lytton, followed afterwards by Thackeray. (Applause.) I cannot give you all the names; they are so famous. So I was a little nervous in taking the chair to-night. Fortunately I am supported on either side by some of the Blood Royal of the British stage, bearing the names of Irving and Tree. (Loud applause.)

Famous Actor-Managers.

I notice that the late George Alexander said practically what I am going to say to-night, after he had read all the forty-seven speeches preceding his (laughter), and he could find nothing new to say at all. (Loud laughter.) You know that George Alexander made his speech and felt as unworthy as I do, and wasn't (laughter), surrounded by people whose names were household words at that time. At the same table where he was speaking that night were no fewer than six or seven very, very popular actor-managers, on whom, without any conceit, I think, the stage depends. (Hear, hear.) There was Irving at the Lyceum, Tree at the Haymarket, Terry at Terry's Theatre, Wyndham at the Criterion and Toole—aye, others who kept their own theatres going for a long, long time. Personally, I do not think the stage at the present moment is healthy enough in that respect (Hear, hear.) I do not think a business man, purely as a business man, without the love of his job and his company, can keep the theatre going (Applause.) The actor-manager should be the father, the brother, the lover, and the master, and, most important of all, the slave of his company. (Hear, hear.)

When you are making a speech about a particular object, I am told you should get away from it. (Laughter.) I think I have done that at the moment. (Laughter.) I am here really to speak about the Royal General Theatrical Fund. I am a little surprised to know that there are many in our craft who know very little, if anything, about our charities. Someone said to me, "What is this dinner on Sunday night about?" I said, "It is on behalf of the Royal General Theatrical Fund." "How are the children," I was asked. I said, "What are you talking about? (Laughter.) They are all right. The garden party is for the Actors' Orphanage." The questioner did not seem to understand at first, but now he knows. (Laughter.)

A Love for Charities.

For the information of those present I should like to tell you that this is the seventy-seventh dinner of the Royal General Theatrical Fund. There is also the Actors' Benevolent Fund, and our beloved Actors' Orphanage Fund, and other funds. The dream of one's life would be to see all these funds amalgamated. (Applause.) I think it is entirely wrong for people to think that actors ought to support their own charities entirely. I must say I disagree with them, considering what they do, what they love to do, and what they will always love to do for other charities outside their own. Surely they can ask for a little bit back from the world in general. (Applause.)

At the present moment, as you know, unemployment on the stage is as bad or as worse as it has ever been. This, I think, is due to several factors. It is due to profiteering in the rents of theatres which certain people have taken advantage of. It is due to the cost of labour, which has gone up. But first, and I think foremost, and I am sure business managers will agree with me, it is due to the Entertainment Tax. (Hear, hear.) I have it on the best authority. I don't pretend to say that the Entertainment Tax has hit you hard, but it has hit the smaller people to an appalling extent, and also the cinema people beyond everything in the world. (Hear, hear.) I had to attend a small Committee in the House of Commons—before I go on with this story, I will tell you—(laughter)—that at one small theatre which holds no more than 850 people, the financial year started in April and ended in March, and the Entertainment Tax alone for that small theatre was £13,000. At another theatre which was opening from the middle of May to September, the management lost £174, and the tax paid to the Government amounted to £3,818. I can prove this. (Cries of "Shame.")

An Amusing Incident.

We went up as a small committee to the House of Commons, and a very able gentleman, Mr. Walter Payne, made the most lucid speech I think I have heard dealing with the question, and I am sure I put in some sob stuff afterwards. Rather a tall, thin, rather academic gentleman, not very sympathetic, was there and three or four members of Parliament ranged themselves on either side. Off we went for half an hour, and then the tall, thin gentleman—he had an enormous flair—said: "I don't quite understand what the trouble is. Are we not in a committee dealing with ordance maps for the North-West Frontier of India?" (Loud laughter.) He had got into the wrong committee room. (Loud laughter.) That is perfectly true. (Laughter.)

When Labour is Hard Labour.

We afterwards went into another room and came across the Labour Party. We had lost the flair by that time. Ben Tillet, I was pleased to hear, was in the chair, and we did the same thing over again. That was not quite a success. I think they thought that play-acting was rather a game from the Labour point of view. I entirely disagreed with them. (Laughter.) I should like to see some of the Labour Party trying our job. ("Hear, hear," and laughter.) I should like to see them all day long at the theatre producing a play, sometimes helping the author to read it; choosing the ladies' frocks, arranging the furniture and carpets, and then playing a long and difficult part at night, when, perhaps, business is going wrong, and when you are not sure about your words—that is when labour is hard labour. (Hear, hear.) I should like some of the Labour Members to take on the job of perhaps the greatest musical artist of our time, whom I am proud to see here to-night. I refer to Chaliapin. (Cheers.) I should like them to take up his job before enormous audiences in all parts of the world—audiences he has to face even if he does not feel fit enough to do his work properly—and see how they would like it.

Drifters to the Stage.

As Sir Herbert Tree once said to me: "With all those unions, the Actors' Union, and the County Council, how nice it would be if one is allowed to manage one's own business!" (Laughter.) It was very characteristic of him. I think the hard times we are having now are made harder because of the drifters—people who drift to the stage. I daresay many of you who have had to manage theatres have had people coming to you on Wednesdays and Saturdays after the matinée. A young man comes and says: "I don't care much about the city. (Laughter.) I bar the country—I am not sufficiently well, you know (Laughter.) It is no use going into the Army now. The war is over, and so I am going on the stage." (Laughter.) Then there are countless poor girls who come to us with letters from their mothers: "Will you find my daughter a part in your next production? She is just like Miss ——" (and here a name of a well-known actress is given). "I don't want her to go on tour, because of the danger." (Loud laughter.)

"Charity—Our Prima Donna."

It has been said that nothing can be achieved on the stage except work, work, work. I do not altogether agree with this. When we are at work we work very hard, and we are glad to do it. When we are not working hard we have got a certain amount of spare time, and in that spare time it should be a privilege to help others. Let us call charity our prima donna, and when we give our little bouquet to the leading lady, don't let us pluck off a bloom to hand to the girl in the chorus. Let us buy her one for herself. I hope you will be as generous as you can afford to be to-night, because the Royal General Theatrical Fund is a worthy object. I will now ask you, ladies and gentlemen, to drink to the health of the Fund. (Loud applause.)

While the stewards were collecting the cards denoting the voluntary donations to the Fund, Mr. Joseph Batten accompanied the ceremony with a voluntary of his own arrangement, entitled "Echoes of the Savoy."

Mr. Gordon's Response.

In responding, Mr. Douglas Gordon, the chairman of the Royal General Theatrical Fund Association, read the following letter from Mr. Fred Terry:—

Prince's Theatre, Manchester.

My Dear Mr. Cruikshanks,—Alas! It is impossible for me to be with you on the 1st, but you have at the head of your table one of the dearest and best, one of the hardest of workers for all charities connected with my beloved profession. For Sir Gerald du Maurier not only works like a nigger for his orphans, but is ever willing to give a generous helping hand to all the other funds for actors. I hear from you what a splendid "list" he has already gathered in—please thank him on my behalf for all his work—and I cannot help thinking that it is one of the worthiest of all causes, for it is help given to those who have in the past tried to help themselves—alas! not always with success. What a fine thing if all our young folk would join this, our Fund. Is there another like it? I think not.

Can you tell me why actors are so blind to the benefits that accrue from becoming a member of a Fund which insures you the

THE CHAIRMAN.

you are sixty, then pays you a fine percentage on your money? If you become rich and do not want it, you can always return it as a yearly donation? And if you happen to unfortunately die before your 60th birthday, it returns every penny that you have subscribed, to your nearest and dearest.

Can anything more wonderful be achieved in the way of funds? Yet, as you know, our actors do not come up to make enquiries for themselves, but have to be led to your slaughter house! However, you are the kindliest of executioners, both to them and to—

Your old friend and present President,
FRED TERRY.

Mr. Douglas Gordon added:—

As Chairman of the Royal General Theatrical Fund Association, it is my proud privilege and pleasant duty to reply to the toast of our Institution, which you have so cordially received. I little thought when I was elected a director fifteen years ago this honour would fall to me.

Traditions Upheld.

Our chairman to-night has most eloquently pleaded our cause, and most worthily upheld the tradition so well set by the many distinguished occupants of the chair in the past. If I may be allowed to add, you have, Sir, appropriately vindicated further your fitness for being enrolled as a Knight of the King. (Applause.) Your labours on behalf of the Actors' Orphanage are too well known to be enlarged upon, and your effort to-night on behalf of this ancient Fund is in keeping with the dignity, brilliance, and power which you bring to bear upon your responsible position as one of our leading London actor-managers.

In these days, when old landmarks are being swept away—when new standards are being set up—when the once familiar names are now a mere echo of the past, it is fitting that we should hold fast to those well-tried principles that have set our calling in the honourable place it holds. (Applause.)

There is much to be said for the actor-manager. ("Hear, hear.") He is in personal touch with his fellow-artists, and it is from the "personal touch" that has sprung all that comradeship and sweetness that so graces our profession. The actor-manager is the guardian of the honour of our work, and in these days of syndicates it is well to remember the bulwark that has been raised in the past by men of vision, large-heartedness, and genius. ("Hear, hear.")

I am sure it is a special pride to us all to-night that our chairman is an actor, and that he is following the lead of those well-beloved men of the theatre who have preceded him. His sparkling speech of wisdom and insight, which we have listened to with such pleasure, leaves very little for me to say.

I should, however, like to emphasise the fact that for eighty-three years our Fund has carried on an honourable stewardship. Those connected with the Fund have ever been jealous of its interests, and, owing to the devotion of its directors and the generosity of many true friends, it has grown from small beginnings to its present vast proportions. (Applause.)

The confusion through which the world has recently passed, and, I fear, is still passing, has been a trial to all connected with our Fund; but energy and watchful foresight have steered it safely through financial shoals. Conditions also have changed since 1914, and where we had independence and self-respect, there is now a tendency to lean on someone else. Too much is now expected of "Government," which in other words means the poor taxpayer. This Fund arrests any such drifting. It is a serious effort to help those who help themselves; and towards the end of the journey of life assures to its far-sighted and self-respecting members a little "something" to ease the rest of the way.

A Splendid Monument.

"The night is long that never finds the day." And for that distant "day" that comes to most of us it is our duty to make provision, so that we may have a secure haven in the future. ("Hear, hear.") Our Fund has had the benediction and practical help of the best in our profession, as well as the kindly co-operation of the ablest in other walks of life, and it remains to-day a splendid monument of self-help.

Every artist earning his or her living by the Stage should belong to this Fund. ("Hear, hear.") One's usual experience is that most people are on the look-out for something good. Well, here is a fund inviting living actors to avail themselves of its great benefits, chartered and organised. Surely such an appeal should be overwhelmingly responded to.

I am proud to announce that our festival to-night has resulted in the magnificent sum of £1,030 being added to our assets, and I tender, on behalf of the Fund, to our chairman to-night, and to all those who have helped us, our very sincerest and grateful thanks.

Ladies and gentlemen, it is now my pleasing duty to propose the health of our chairman—a fine actor, a fine manager, and a good friend. (Applause.) He has acted his part to-night, as usual, right well. I now ask you, ladies and gentlemen, to rise and drink to his long life, health and prosperity. The toast is our chairman, Sir Gerald du Maurier. (Loud applause.)

Sir Gerald du Maurier, in reply, thanked them for the kind way in which they had received the proposition. He went on to say that there was one thing he omitted to mention in his speech. With them that night was their darling friend Sir Squire Bancroft. (Cheers.) There was another thing he wished to say, and that was that M. Chaliapin desired to say a few words. M. Chaliapin wanted it to be understood that he could not speak English well enough to explain what he really wanted to say about our charities. But he would speak in French. (Applause.)

Chaliapin's Praise.

M. Chaliapin, who was received with great applause, said he could not speak so well in the language of Shakespeare, of Dickens, of Byron, or of Thackeray. He thought British actors were the best in the world. They lived great lives. They were very charitable, and he hoped they would get a great deal of money that night. The actor ought always to remain young, for he made the reflection for the public. (Applause.)

Dancing afterwards took place until midnight, the music being played by Corelli Windeatt's band.

ENTERTAINMENT FINANCE

Provincial Picture Houses' Profit.

Sir Oswald Stoll, as usual, had some interesting points to drive home when presiding at the recent meeting of the Stoll Picture Productions. In moving the adoption of the report and accounts he said:—"Our trading has been unsatisfactory, and the fulfilment of our hope of ordinary dividends is unavoidably deferred. Our position, however, is a strong one. Our quick assets greatly exceed our current liabilities, and when the opportunity to do business that is worth doing comes along, our resources in both money and equipment will enable us to do it. We have no control over the circumstances which are retarding our progress. We have reason to be thankful that we did not squander our resources in unprofitable ways, as others have done. Reckoning cash in hand — over £52,000, plus over £20,000 in cash, used to reduce our indebtedness to the Stoll Film Company—the accounts indicate four times as much cash as last year put out of production action in picture making.

A Cautious Policy.

"Our profits are only about one-fourth of those of last year. Profits are down because we could not use our money to advantage. We could have used it and lost it by plunging on output. But we preferred to watch the trend of events and to act with caution. It is well that we did so. The cash and contracts coming in from exhibitors is the barometer according to which we work. All producing companies will eventually be forced to work by that pointer. Those financial interests which provide producers with money for the making of pictures regardless of that barometer, in the belief, into which they are persuaded, that the cost can be forced out of exhibitors by extensive advertising (and its equivalent further cost), are preventing the industry from reaching a sound business basis."

Provincial Picture Houses.

The Associated Provincial Picture Houses, whose report is just to hand, has fared no better than others during the bad times we are passing through. The accounts for the year ended May 31 last show a gross profit of only £25,800, as against £42,400 for the previous twelve months, and after deducting £12,100 for depreciation—a fairly liberal sum this time—and meeting the preference dividend, there remains a surplus, including the balance brought in, of £40,900, and this amount is carried forward, no distribution being made upon the ordinary shares. The directors add their quota to the general condemnation of the Entertainment Tax. They state that for the year under review the amount paid to the Government under this head amounted to approximately twice the net profit.

NEW COMPANIES REGISTERED.

GENERAL KINEMA FILMS, LIMITED.—Regd. September 26. To manufacture, let on hire, deal with and dispose of cinematograph films, and lantern slides of every description. Capital, £10,000 in 10,000 shares of £1 each. Subscribers, J. F. Measures, 16, Hanover-street, W.1 (solicitor's clerk); E. C. Claydon, 16, Hanover-street, W.1 (solicitor's clerk).

GRAND CINEMA (LOWESTOFT), LIMITED.—Regd. September 25. Grand Cinema, London-road, South Lowestoft. To carry on the business of cinema theatre, theatre, and music hall proprietors and managers. Capital, £30,000 in 30,000 shares of £1 each. Directors, T. W. Fletcher, Oak Lodge, Kimberley, Notts; F. E. Fletcher, Oak Lodge, Kimberley, Notts.

LITTLE PRODUCTIONS, LIMITED.—Regd. September 25. 5, Victoria-street, Westminster, S.W.1. To carry on the business of theatre, variety and cinematograph proprietors and managers. Capital, £100 in 100 shares of £1 each. Directors, W. Barnato, Ardenrun-place, South Godstone, Surrey; R. Manners, Garden Cottage, Ardenrun Place, South Godstone, Surrey; J. L. Davies, 38, Bury-street, St. James's, S.W.

MR. MANAGER

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GALLERY FIRST NIGHTERS' CLUB.

The annual general meeting of the Gallery First Nighters' Club will be held on Friday next at the Coronet Hotel, Soho-street, W.C., at 8 p.m., the President, Arthur Were, in the chair. The Club has had a most successful year, and at its various dinners has had the honour of entertaining the following distinguished theatrical artists: Miss Irene Vanbrugh, Miss Eva Moore, the late Dame Genevieve Ward, Miss Meggie Albanesi, Miss Ethel Wellesley, Miss Gertrude Scott, Mr. Norman McKinnel, the late H. V. Esmond, Mr. Nigel Playfair, Mr. Derek Oldham, Mr. Sydney Granville, and others.

The special Sunday debates have also attracted large audiences. During the forthcoming year the Club will meet every Friday evening at the Coronet Hotel for debates and discussions on plays and theatrical subjects.

BRIDLINGTON OPERA HOUSE.

The Bridlington Corporation, who are owners of the Spa and Opera House, recently decided to let the latter place for the winter months, and, in answer to advisements in "The Era," received numerous applications. After due consideration they decided to accept the tender of Mr. G. W. Robinson, who has been for some years the resident stage-manager. Mr. Robinson intends to retain the services of as many of the present staff as possible, and, no doubt, he will have the good wishes of many of his theatrical friends, who have experienced his kindness on their visits to the Bridlington Spa Opera House. The winter season commenced on Monday, when the attraction was the farcical comedy, "Polly With a Past."

Little Joan Mary Langford Reed, the daughter of Mr. Langford Reed, well known in the film world, is the winner of the first prize of £25 in the Navana Child Beauty Competition.

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 9, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 30 NOW DUE.

ALBANY WARD THEATRES, LTD.
(N.B.—Rehearsal at all theatres at 1 p.m.)
BARNSTAPLE THEATRE ROYAL.—Miss Peggy Williams.
CHIPPENHAM PALACE.—W. Ellis Slack presents "Odds and Ends" Concert Party.
GUERNSEY ST. JULIANS.—Lawrence Brough's company in "The Lady of Ostend."
JERSEY ALHAMBRA.—Bern and Cissie Silver, Todd Jones.
JERSEY OPERA HOUSE.—Brom'ey Challenor's company in "New Wives for Old."
SALISBURY PALACE.—Six Bros. Luck present "What Next."
WEYMOUTH JUBILEE HALL.—Ray Bros. present "The Fun Shop."
STROUD PALACE.—Seebold and Mallory present "The Orange Club" Concert Party.
YEOVIL PALACE.—The Carylls, Jack Patterson.

RAYMOND London Shortly.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Four Maxwells.
HAMILTON HIPPODROME (rehearsal, 1).—Dolly Ross, Lucan and McShane, The Jays, Charlier Bros., Lindon and Moon, Karr and Kooney, Martenez Troupe.
IPSWICH HIPPODROME (rehearsal, 11.30).—Dick Henderson, Stylo and Sonny, Thelma Hamilton, Jack Barty, Pitt and Charles, Bobbie Kerrigan, Three Hassans.
IPSWICH LYCEUM THEATRE.—"Rose of Araby."
NORWICH HIPPODROME (rehearsal, 2).—Mooney and Holbein, Norman Carrol, Rejane and Betty, The Auklands, Newhouse and Merrill.
NORWICH THEATRE ROYAL.—"Lord Richard in the Pantry."
PAISLEY RINK PALACE (rehearsal, 12).—Heeley and Crawford, Incognita.
PAISLEY THEATRE (rehearsal, 12).—Henry Lees presents "Froth."

THE BROADHEAD TOUR.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Jack Warman, Allan Hanbury, Flo Dixie, Clarke and Brenton, Grace Cunard, Doust and Le Roy, Rene Ralph, Les Noselas.
ASHTON-UNDER-LYNE PAVILION.—The Chameleons, pictures, and company as booked.
BURY HIPPODROME.—Josh. Clifton's "Odds and Ends" revue company.
ECCLES CROWN THEATRE.—Alice Raymond's "Maid of the Orient" Co.
LIVERPOOL PAVILION THEATRE.—Grand circus company.
MANCHESTER EMPRESS THEATRE.—Photoplay entertainment.
MANCHESTER HULME HIPPODROME.—Maple and May, May Edney, Leslie Ward, Tubby Turner, Three Neslos, Charlton & Co., Gwen and J. Highley, and company as booked.
MANCHESTER JUNCTION THEATRE.—Gillin, pictures, and company as booked.
MANCHESTER KING'S THEATRE.—J. Cumming's "See You Later" revue.
MANCHESTER METROPOLE THEATRE.—Charlie Rich's "Bubble and Squeak" company.
MANCHESTER OSBORNE THEATRE.—Bert Rayburn, Alf. Thomas, The Sequitos, Vera Hind, The Brandons, O'Brien and Lady, Pimple and Co., and company as booked.
MANCHESTER QUEEN'S PARK HIPPODROME.—Beresford and Pearce's "It Happened in Harpurhey" company.
MORECAMBE WINTER GARDENS.—Pictures.
PRESTON PALACE THEATRE.—Photoplay entertainment.
PRESTON ROYAL HIPPODROME.—Edwin Lawrence, Hill and Dale, Tom Burton, Wentworth and Lake, The Huntings, Capt. De Villiers, Leah Victoria, and company as booked. (Rehearsal, 11; matinée, 2.)
SALFORD ROYAL HIPPODROME.—Sadie Morris, The Saxbys, and picture entertainment.

LONDON SYNDICATE HALLS.
(See page 23).

RAYMOND Touring France.

LONDON THEATRES OF VARIETIES, LTD.
(See page 15.)

MACNAGHTEN CIRCUIT.
(Rehearsal at all halls at 12.)
BLACKBURN.—Strength Bros., Fred Hutchings, Scott Sanders, Minnie Collins, Videau and Kirby, Russell and Durbin, Danda, Texas Two.
BRADFORD.—Victoria and Ramoo, Sandy Powell, Margaret Dennis, Musical Burglars, Cowper Bros., Dario and Esme, Ethel Castaldini.
BURNLEY.—Dippy Diers and Flo Bennett, Scott Argyll, Nolan and Holt, Fenton Bros., Nicol and Martyn, Delvaine's Marionettes.
CARLISLE.—Okayamas, Dan Leno, jun., Jack Barker, Julot and Piero, Megan Bros., Archie Hill, and company as booked.
HALIFAX.—W. V. Robinson, "Idle-itis," Melt and Bray, Anderson and Nash, Cecil Lyle, Jack Charman, W. G. Watts.
HUDDERSFIELD.—De Wynne Bros., James Hunter, Harry Gunn, Varney and Butt, These Four, Benson Gray, Isa Wise.
LEICESTER.—Company as booked.
SOUTHAMPTON.—"The Buccaneers."
WARRINGTON.—Chris Richards, Tom Gott, Maisie Ayling, Ackerman and Wynne, Stan Kavanagh, Elsa Cowie, George Godfrey.

RAYMOND Continental Tour.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Foster Productions present "All In One," J. H. Scotland, Joe O'Gorman, George Wilbey, Three Nitos, Magini.
BIRMINGHAM GRAND (rehearsal, 1).—The Wylie-Tate production, "The Peep-Show."
BIRMINGHAM SUMMERHILL
PALACE (rehearsal, 12).—Musical Excelsas, Londrino.
BRADFORD ALHAMBRA (rehearsal, 1.15).—The British National Opera Company.
CARDIFF EMPIRE (rehearsal, 1).—Nixon Grey, Russell Carr, The Two Rascals, Marie Dainton, Apollo Trio, Spencer Ward and Gertrude Long, P. T. Selbit presents "The Elastic Lady" and "Sawing Thro' a Woman."
EDINBURGH EMPIRE (rehearsal, 12).—Weynen and company, De Havilands, Grock and Partner, O'Gorman Brothers, Fiorrie Forde, Sam Mayo, Haig Bros. and Ryan.
FINSBURY PARK EMPIRE (rehearsal, 1).—De Busse, Dorothy Darlington, Felovis, Dorothy Ward, Shaun Glenville, Tom Clare.
GATESHEAD EMPIRE (rehearsal, 1).—Harry Day's company in "Crystals."
GLASGOW ALHAMBRA (rehearsal, 11).—Muriel George and Ernest Butcher, Bert Coote and company, Hilda Denton, Bell-Air Trio, Maud Allan, Enos Fraizere.
GLASGOW COLISEUM (rehearsal, 11).—D. W. Griffith's "Way Down East."
GLASGOW EMPIRE (rehearsal, 11).—"Memories of Scotland," Coram, Ten Frisco Cowboy Syncopators, Les Robertys, George Calver, Meteor Trio.
HANLEY GRAND THEATRE (rehearsal, 12).—Griffiths Brothers, Great Carmo, Bert Harrow, Nora Dale.
HULL PALACE (rehearsal, 1).—Hart and O'Brian, The Flemings, Du Calion, Daisy Wood, Marlyn and Florence, Penrose and Whitlock, Loch and Lomond.
LEEDS EMPIRE (rehearsal, 1).—Betty Barclay and George Glover, Stagpoole and Spier, Duncan and Godfrey, Harry Weldon, The Enzers, Syd Moorhouse, Fulvio.
LIVERPOOL EMPIRE (rehearsal, 1).—Andre Charlot and Paul Murray present Joseph Coyne in "Dédé."
LIVERPOOL OLYMPIA (rehearsal, 1).—Cruikshank, Bert Elliott and Doris Brunton, Leona La Mar, Hedges Brothers and Jacobson, "The Chelsea Pensioners," Billy Danvers, Dancing Demons.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tait production, "Round in Fifty."
MANCHESTER PALACE THEATRE (rehearsal, 11).—The Wylie-Tate production, "The Virgin Queen."
NEWCASTLE EMPIRE (rehearsal, 1).—Les Bastians, Two Ascots, G. S. Melvin, Dr. Jack Rose, George Jackley, Jack and Evelyn, Macford's Mysterious Clock.
NEW CROSS EMPIRE (rehearsal, 1).—Dorothy Neville, Sidney Edwards, Power and Bendon, Marcelle and Partner, The Femina Quartette, Barrett and Knowles, Four Mackwell's, The Two Opals.
NEWPORT EMPIRE (rehearsal, 1).—Messrs. Hayman and Yorke present "Come On, Steve." Cast includes Scott and Whaley.
NOTTINGHAM EMPIRE (rehearsal, 1).—Claude Gardner, Four Swifts, Vernon Watson, Olga Morselli, Naughton and Gold, Kenna Brothers, Joan Hay.
PRESTON EMPIRE (rehearsal, 11).—"Paddy the Next Best Thing."
SALFORD PALACE THEATRE (rehearsal, 1).—Ethel Bull, Billy Sunday, Winifred Ward, Les Pomi, Daly and Healy, Hayden and Nevard.
SHEFFIELD EMPIRE (rehearsal, 1).—Gilday and Fox, Four Seriese, G. H. Elliott, Tom D. Newell, Vanwy Chard, Victor Andre, Scotch Kelly.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—The Wylie-Tate production, "Bran Pie."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Frank Benson, Renee and Godfrey, Mongadors, Phil and Phlora, &c.
STRATFORD EMPIRE (rehearsal, 1).—Mayne and Sheridan, The Westwoods, We Three, St. Juste and Higgins, Frank E. Franks, Chick Farr, Boy Ronald.
SUNDERLAND EMPIRE (rehearsal, 1).—D'Oyly Carte Opera Company (second week).
SWANSEA EMPIRE (rehearsal, 2).—Pierce and Roslyn, Chinko and Kaufmann, Nelson Keys, Ted and May Hopkins in "The Poacher," Ray Wallace, The Nicoletos, Tom Fagan.
VICTORIA PALACE (rehearsal, 11.30).—Arthur Prince, George Carney Lucas and Inez, Hope Charteris and Eve Dickson, The Anartos, Rolf Slater, Monica Daly.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Grossmith and Malone's company in "Salty."

STOLL TOUR.
(See page 23).

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Mr. Wu."
BRIGHTON HIPPODROME (rehearsal, 12).—"Fun of the Fayre."
LEEDS HIPPODROME (rehearsal, 12).—"Spangles."
LIVERPOOL HIPPODROME (rehearsal, 12).—Lilliputians, Tex McLeod, Flying Julians, Auntie and Crazy Cyclists, Claude Anderson, Derra de Moroda, Daimler and Eadie, Wrangle v. Wrangle.
NEWCASTLE HIPPODROME (rehearsal, 12).—"Pot Luck."
PARIS ALHAMBRA THEATRE (Period commencing October 6, 1922).—Georgel, Manuel Vega, Gaston Palmer, Mutt and Jeff, Valentine Calzelli, Mary Gautier's Pony Boy, Giero, Nino and Francesco, Two Mazzolas, Four Demobs, Eltzoff Troupe, Harry Pilcer and Jazz Band, Yamayama Troupe, Irene Lafayette.
PORTSMOUTH HIPPODROME (rehearsal, 1).—"Sammy in Society."
SHEFFIELD HIPPODROME (rehearsal, 12).—Sheffield Amateur Operatic Society.
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Agnes Croxton, Marriott Edgar, Musical Navvies, Westminster Singers, Will Van Allen, Torino, Cycling Brunettes, Victoria Carmen.
SOUTHEND HIPPODROME (rehearsal, 12).—"Pins and Needles."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"High Heels and Stockings."

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Archie Pitt presents "Mr. Tower of London."
ALDERSHOT BERT'S MILITARY HALLS (rehearsal, Stanhope Theatre, 12).—The 2 Lesters, Ella and Winnie, The Glenns, The Rosses, George Ritchie, Reg. Clarke, Dainty Iris, Harry Heaton, Rosina M. Hudson, and pictures.
ASTON HIPPODROME (rehearsal, 12).—"Misery O.K.," Johnny Dundee, Gardner and Miller, Wilf. Burnand, De Guchi Troupe.
BARRY DOCK PALACE.—Harry Reso's Jazz Band.
BATH PALACE THEATRE (rehearsal, 1).—"Jingles" revue.
COVENTRY HIPPODROME (rehearsal, 1).—"Bunkered."
DUDLEY OPERA HOUSE (rehearsal, 12).—Tom Mazor presents "A Fantasy" revue.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Splinters of 1922."
EXETER HIPPODROME.—Bert Errol & Co., The Pall Malls, 5 Hesseys, Doris May, Romaine and Baker, Wal Lesby.
GLASGOW PAVILION (rehearsal, 11).—Daniel Mayer Co., Ltd., direction, "The Knave of Diamonds."
KINGSTON EMPIRE (rehearsal, 12.45).—Hetty King, The Jovers, Terry Wilson, Harry Taft, Daisy Leon, Rene and Renard, Joyce and Shields.
LUTON PALACE THEATRE (rehearsal, 12.30).—Florence Irving, Nat Kay, Mme. Laurie's Juveniles, The Five Leopolds, Rose and Vine.
NEATH PALACE.—Beswick Twins.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Kick Off."
PENGE EMPIRE (rehearsal, 12).—Robb Wilton, Fyne and Hurley, Sam Hilton, Audrey Knight, Eddie Gray, Daisy Taylor, Fred Russell.
READING PALACE THEATRE.—"Minstrels of 1922."
SHOREDITCH "LONDON."—Willie Lancet & Co., James Fawn, Bohemian Trio, Ringle Bros., La Ventura, Stanley Snazelle, Ted Marcel, Ralph Howard.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Rene and Partner, Gould and Gordon, Jean Schwiller and Julie Dolaro, Tom E. Hughes, Anita Edis, Talbot O'Farfell, Cliff Goldin, Eileen and Marjorie.
WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Repertory Company.
WIGAN HIPPODROME (rehearsal, 11).—The Daunton Shaw Troupe, Fame and Fortune, Radley and Rawlins, Eddy George, Edgar Curtis, Bros. Lloyd, Mlle. Sari and Co.

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ANSWERS TO LEGAL QUERIES.

[Legal questions are answered by a Barrister, and all letters must be accompanied with name and address of writer and pen-name if to be used. No original documents should be sent, but copies only. Letters should reach this office by first post Friday for reply in ensuing issue of "The Era."]

BOHEME.—Q.: I have been engaged for the season as a lecturer at a salary of £x a week, no time off. Last season I was engaged under the same conditions by the same management, except that I was allowed one evening off, and given a week's salary in lieu of holidays. Can I claim two weeks' salary now? A.: We don't think so. You may claim a week's salary as that appears to be part of your implied agreement, and also custom. But the evening off was clearly changed by your new agreement. Still, if you approach the management tactfully after a prosperous season, they may be induced to concede your very reasonable expectation.

DOUBTFUL.—Q.: Having taken furnished apartments, can I give a week's notice on any day, paying for the extra days? A.: If you took the apartments by the week, established custom provides that a week's notice is required on either side, expiring same day of week as entering. But if anything was said at the time of your making the bargain which suggested you could give your week's notice on any day, making up a proportional sum for the full week, you can do so. In unfurnished lodgings by the week only a reasonable notice, say, three days, need be given, unless there is an agreement to the contrary. You are thinking of the fortnight's notice given by a manager to one of the company, which may be given on any day.

THESPIS.—Q.: I was engaged for a year to sing two songs every night at —— and having waited six months without once being called upon, I have sung twice at other halls. I am now threatened to be sued for breach of contract. What is my position? A.: The Court holds that a person who comes to court to restrain a breach of contract must come with clean hands, and is not entitled to any injunction unless he has carried out his part of the agreement. You lose by not having your name brought forward as you were impliedly promised, and I think you have nothing to fear.

ALICE C. D.—Q.: I have always taken the same lodgings for three months every year at a pound a week, and paid that just before the war. I have been in them a week, and the landlady now says I must pay £3. Am I obliged to pay this? A.: The Rent Act provides that furnished rooms as we suppose yours to be, can only be let at a charge of 25 per cent. higher profit than before the war, under a penalty of £100. Allowing for increased cost of everything, higher rates, etc., I should say that 28s. was all that can now be asked of you. But, remember, unless yours is a firm contract for three months, you may receive an effective week's notice to quit.

LEWISHAM HIPPODROME.

There is an excellent all-round variety bill here this week. Ernie Mayne occupies a prominent place, the popular comedian described as "always fresh and never twice alike" scoring heavily in "What's Yer Name" and "Ten Little Fingers." Ernie gets a big reception, and so does Ella Shields, the Ideal of Ideals, direct from her successful Australian tour, making a big hit in, among other numbers, "Wide Awake Walter from Wimbledon Way." Miss Shields is very welcome here again. Raglan, the piquant pattering pianist out on his own, in a clever turn embracing melody, comedy, dance, story and upside-down stunts at the piano, although first to appear, makes a big hit. The Two Fishers' beautiful athletic scenic novelty, described as "a Florida enchantment," is a show that is unique and always popular. Another specialty act that always succeeds is that of Frank Le Dent, the world-famous juggler, and he certainly does well here this week. Alice Hollander, the Australian contralto, is assisted now by Simon Wery, the eminent pianist, and the duo present a rich musical treat. "Until" and "Come to the Farm" are two of their most popular selections. Tom Edwards, than whom there are few finer exponents of the ventriloquial art to-day, scores in his original entertainment, assisted by Miss Alice Melville. Tom's animal impressions at the close were a new feature and deservedly encored. Lily Lena sings "You Picked on Me" and "I've Got Them All on To-day" in a style that has made this vivacious comedienne so popular. Dan Rolyat, assisted by Clarice and Rene Chesney, in the farcical episode, "A Dressed-up Affair," complete.

MIRTH AND MAGIC
At the St. George's Hall.

A visit to St. George's Hall at the present moment is well worth while. There is plenty of magic to puzzle the brain and plenty of mirth to tickle the ribs. Mr. Allan Shaw, who sets the ball rolling, specialises in coin-producing. A man who can conjure up money from thin air is a handy sort of chap to have about the house. But if a game of bridge is proposed, choose him for a partner and not for an opponent, for his ingenuity with a pack of cards is positively fiendish. Argo, who follows, is a voice conjuror with a repertoire extending from a steam-saw to a very homely imitation of a baby with healthy lungs. Argo is very popular with young and old.

An interesting revival is Mr. David Devant's Revue of Magic, a medley of mysterious happenings, presided over by Mr. Claude Chandler, a young magician with an engaging and disarming manner. This rapid survey of the magical arts concludes with a very eerie illusion, full of magic mirrors and spectres. Other intriguing personalities on the programme are Mr. Selwyn Driver, with a number of amusing anecdotes and an entertaining song introducing some novel ideas in advertising, and Mr. Paul Vandy, with some neat juggling and an almost complete set of kitchen furniture concealed about his person. We must not forget to mention that the striking psychic illusion, "Spirit Masks and Faces," still remains on the programme, with Mr. John Warren to exploit its mysteries and humour, in which rôle he proves a very worthy successor to Mr. Clive Maskelyne, and, be it added, that the whole affair is as baffling as ever.

FOR NOTES on FELDMAN NUMBERS
See page 24.

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Will Miss Beatrice (Trixie) Chateris kindly communicate with us, as her Uncle Jack, who is now in England, is anxious to get into touch with her. She was last heard of in Newcastle about three years ago, and any information which might enable us to trace her, would be gratefully received by Maurice Piena, 57, High-street, New Oxford-street, W.C.2.

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NOTICE TO ARTISTES.
There are a few vacancies for our Front page Portrait spaces.
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The Advertisement Manager.

ALDWYCH THEATRE, KINGSWAY. Let to Mr. Donald Calthrop to October 28th. October 29th, Matinée at 3 in aid of the West Ham Hebrew Schools. Any Artistes who will offer their services will be appreciated. October 30th, let to Walls & Henson, Ltd. Production, "Tons of Money," from the Shaftesbury Theatre.

GARRICK THEATRE, CHARING CROSS ROAD. Mr. Seymour Hicks' tenancy terminates October 14th. October 16th Mr. Andre Charlot presents a new play. This theatre may shortly be available. Applications now invited.

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"LEATHERFACE."

Romantic Drama, by the Baroness Orczy and Caryl Finnes, produced at the Theatre Royal, Portsmouth, on Monday, Sept. 25; Golders Green Hippodrome, Oct. 2.

The Prince of Orange
Mr. Reginald Dance
The Duke of Alva..Mr. Edward O'Neill
Don Juan de Vargas
Mr. William Farren
Don Ramon de Linea
Mr. Frederick Burtwell
Del Rio .....Mr. George Merritt
Inez .....Miss Maud Rivers
Lenora de Vargas
Miss Louise Fredericks
Mark Van Rycke ..Mr. Franklin Dyall
Grete .....Miss Marjorie Day
A Spanish Soldier ..Mr. Roland Caswell
Charles Van Rycke..Mr. Sydney Paxton
Clemence Van Rycke
Mrs. Saba Raleigh
Laurence Van Rycke..Mr. Basil Bowen
Procurator-General
Mr. Percy Robinson
Peter Balde .....Mr. Harry Barford
A. Leech .....Mr. Raymond Kerr

"Leatherface," the latest of the Orczy plays, based on the novel of the same name, is concerned with incidents in the history of the Netherlands between the years 1567 and 1573, when the country was subject to the dominion of Spain, and groaned under the oppressions of the Duke of Alva as Governor-General. The occupation of the country was characterised by the most hateful tyrannies and licentiousness on the part of the Spanish soldiery. The natives continually rose in arms against their oppressors, and in these rebellions the city of Ghent was conspicuous. The oppressed Netherlanders found a champion and deliverer in the person of William of Nassau, Prince of Orange, surnamed "William the Silent." This remarkable patriot, statesman, and soldier was assisted in his efforts to obtain the freedom of his country by a mysterious individual, a spy, who brought him trustworthy information of the movements in the Spanish camp, and who on more than one occasion saved the Prince from assassination. The Spanish soldiery, who had a superstitious dread of the mysterious agent, declared him to be an emissary of the devil, and on account of a leather mask, with which he concealed his features, called him Leatherface. Although it was not known to anyone at the time, Leatherface was no less a personage than Mark Van Rycke, son of the Bailiff of Ghent. For political purposes Don Juan de Vargas, Deputy-Governor of the Netherlands, forces his daughter, Donna Lenora, into an unwilling marriage with young Van Rycke, so that she may, by her introduction into the home of the bailiff, spy upon the political activities of that household in the interests of Spain. At first she resents the rôle because she is in love with her cousin, Don Ramon, a commandant in the Spanish forces; but, after her lover's death, at the hands of Leatherface, though she does not know who killed him, she becomes reconciled to the marriage. Plot and counterplot follow, with the husband and wife in opposing interests, until, having discovered the sterling qualities of her husband as a lover, and also as a champion of the rights of the weak and the oppressed, a reconciliation is effected between them, and henceforward they work together for the relief of the oppressed Netherlanders. The main interest of the play is derived from the gradual awakening of his wife to the true facts of the case, coupled with the grief and terror that overtake her when she realises that she has revealed momentous secrets to the Duke of Alva and his party. Thereafter, she devotes herself to undoing the mischief she has caused.

"Leatherface" is, of course, a Netherlandish Scarlet Pimpernel, and the hero has a good many of the stirring qualities of his famous prototype. It is just a fine romance, the thrills and the sentiment are ingeniously interwoven, and the whole thing moves swiftly and smoothly to a comparatively happy denouement. The play is well acted, especially by Mr. Frank Dyall (who is also the producer), who gave a finely vigorous and highly romantic study in the name-part. He is at one moment a careless, tippling ne'er-do-well, at the next the patriotic and mysterious soldier, and then the romantic lover. It is a performance that will appeal to all lovers of Baroness Orczy's novels and plays, and should help to make the play an enormous success in London. Miss Louise Fredericks plays Donna Lenora with a good deal of charm, and shares with Mr. Dyall the principal acting honours of the evening. A clever piece of acting is given by Mr. William Farren as Don Juan de Vargas, and some excellent performances come from Mr. Reginald Dance, Mr. Edward O'Neill, Mr. Frederick Burtwell, and Miss Marjorie Day.

The piece was admirably staged, careful regard having been had both in the matter of costumes and furniture to the archæological accuracy of the appointments. Special incidental music had been composed for the occasion, and it was played under the direction of Mr. Alfred C. Reynolds, the composer, with a largely augmented orchestra.

"Leatherface" is playing to big houses at the Golders Green Hippodrome this week.

"A FALLEN STAR."

Drama, in Five Acts, by Arthur Shirley and Albert Chevalier, Produced for the First Time in London at the Brixton Theatre, on Monday, Oct. 2.

Richard Doricourt ....Albert Chevalier
Helen Doricourt .....Amy Dalby
Betty .....
"Nobby" Nokes .. ..Chas. Fawcett
Alma Gray .....Amy Venimore
Eric Barley .....Harry Astell
Marcus Hubbard .....Ellis J. Preston
Bernard Troy .....J. Forbes Knowles
Lord Reaupre ....Isabelle Beauchamp
Polly Green .....Esme Shirley
"Dot" .....Little Dorritt
Gladys .....Jane Calhoun

This play is founded on Albert Chevalier's famous monologue of the same name, and it provides a vehicle for acting in the grand, heavy manner of other days. It is frank, candid, undiluted melodrama. The "star" is Richard Doricourt, who, at the height of his stardom, was paid a princely salary of £2 10s. per week. He has a daughter and a wife, both on the stage, and he is devoted to them both. Doricourt has many ups and downs. He strives hard for success, attains it—and £2 10s. per week—and then falls back into the mire and ruck again.

His fall is mainly due to the death of his beloved wife. The loss of his helpmate sends him to pieces. After years of abject misery he returns, and plays his old familiar "star" part, and his reappearance is his salvation. Once again he becomes a respected member of society.

Of course, Albert Chevalier plays Doricourt, the fallen star. The rôle gives him plenty of scope for his versatility—for his delicious blend of pathos and humour. Albert Chevalier is an artist, and his rendering of the part of Bertuccio, the Court jester, in the interpolated scene from "A Fool's Revenge," showed his artistry at its best. The remainder of the company did well. Amy Dalby, who played the dual rôle of Doricourt's wife and daughter, lived the parts.

Charles Fawcett, as Nobby Nokes, the Vic.'s stage manager, provided the house with laughs and light comedy. Ellis J. Preston, as the rascally solicitor, Marcus Hubbard, was a real true-blue villain of the first water. A word of praise must be dealt out to Little Dorritt—shade of Dickens—for his clever portrayal of Dot, the ambitious call-boy. Amy Venimore made a stately and dignified Alma Gray. The play, which bids fair to equal the success of "My Old Dutch," had an enthusiastic reception from a crowded house. The audience sat and stamped and roared until Mr Chevalier obliged them with a little speech.

"Childless Wives."

Under the auspices of Payne's Productions, Ltd., Mr. C. Vernon Proctor will appear in his own drama, "Childless Wives," at Collins's, Islington, next week.

"SUNSHINE AND LAUGHTER."

At Newcastle.

Jack Waller produced a new revue on novel lines at the Newcastle Hippodrome on Monday night. It is aptly named "Sunshine and Laughter," for the book, which is the joint work of Bert Lee and R. P. Weston, is jolly and bright. The book was written from a scenario suggested by Herbert Clayton. The music is a strong point of the show.

The revue opens with the exit of the Old and the entry of the New Year. Crowds assemble on the Thames Embankment waiting for Big Ben to strike twelve. Everyone is thoroughly dissatisfied with his or her lot in the Old Year; everyone wants a change of employment. The spirit of the New Year appears, and is asked whether it is possible to alter the lives of each one in the assembly. She warns them that, although it is possible, with her aid, the changes may not be to their advantage. She tells them also that happiness is not always found in wealth, but more often in the heart. Notwithstanding, she agrees to bring about a change for everyone, but before doing so asks them to look upon a little story she is going to present to them. From here the story of the revue starts. Scene I. shows the village carpenter's shop, and the sons of the carpenter (Wylie Watson and Billy Rego) are persuaded by the leading soubrette (Miss D'Arcy) of a travelling revue company to go on the stage. They agree to desert their parents in order to follow this new career. Next we see them on the stage playing principal parts, but unfortunately their venture ends disastrously, the show, through the fact that the scenery and dresses have not been paid for, coming to an untimely end. The artists follow the usual methods of stranded actors by walking to London, where, on the road, they meet a prize Welsh Choir (The Royal Cambrian Quartette) on their way to the Eisteddfod, and they join the party. Next we see the carpenter's sons beseeching a job with the captain of a sailing bark trading between Plymouth and Melbourne. They sign on as cook and cabin boy respectively, but the ship turns out to be a pirate in disguise. They are forced to join the pirate crew, but owing to their objection to the captain making love to Daisy (Miss D'Arcy) they are thrown overboard, and we are shown, in quite a novel form, their adventures at sea. Fortunately they are washed up on a coral island on the Pacific coast. This island is inhabited only by women, the husbands having long since left them one night en masse. The advent of Billy (Billie Rego) and Johnny (Wylie Watson) are looked upon as godsends. Finally they escape, and are next seen back in England engaged in painting a lunatic asylum. They visit the Jazz Parlour (where we are delighted with some very pretty dancing) and become members of the Jazz Orchestra. At the Jazz Parlour they meet again with their parents, who have now come into money, and beg to be taken home again, having come to agreement with the Spirit that a change does not necessarily mean happiness.

As will be seen from the foregoing, "Sunshine and Laughter" affords Wylie Watson and Billie Rego with ample scope for their admirable mirth-provoking abilities, and it can safely be said that they grasp their opportunities with both hands. They are seldom off the stage, and from start to finish the audience is kept in a continual state of merriment. The leading lady, Miss Gloria D'Arcy, plays admirably throughout. Miss Marguerite Ronald, Miss Ada Smart, Miss Marion Armitage, and Messrs. Robert Hind, Bowman Williams, and Charles Rodney are others always well to the fore. The celebrated Welsh Singers and the Alhambra Dancers were alike admirable in their respective lines, both being warmly applauded time and again.

All the dances have been arranged by Sydney Culver, while the revue was produced under the personal supervision of Jack Waller and Herbert Clayton.

"HENRY IV." (Part I.).

At the Old Vic.

Up to a century ago the Henry IV. plays were among the most popular of Shakespeare's works. Latterly, revivals have been few and far between, and the reason for the neglect is difficult to find.

The first part, which was produced at the Old Vic. on Monday night, has assuredly all the elements of popularity. There is a good stirring story, into which is introduced some of the richest comedy in the whole of Shakespeare. One would have to go a long way to find anything quite so satisfying in real humour as the scene in the inn where Falstaff decries cowardice. In this play we have Falstaff at his best, and that is saying a good deal, for the knight is probably the greatest figure in English comedy. In "The Merry Wives" he is a poor-spirited creature compared with the rich quality that Shakespeare lavished upon his wonderful mock-hero in "Henry IV." It is certainly a play to see, for the characters leap into life upon the stage. We doubt if it has ever had a more satisfactory handling than at the Old Vic this week. There were weaknesses, of course, but for the main part the splendid company poured their best into the performance—and at the moment the Old Vic's best is very good. Mr. Alfred Walter's Falstaff has richened and ripened since "The Merry Wives." He has better opportunities in the present play, and his performance is one of the finest pieces of comic acting we have ever seen. Mr. Reynes Barton made a dignified figure as the King, and a very attractive reading of Prince Hal was given by Mr. Rupert Harvey. Mr. Douglas Burbridge, a new member of the company, made a splendid impression as Hotspur speaking his lines with a fine sense of vigour and importance. Bardolph was again excellently taken by Mr. Ernest Meads; Mr. D. Hay Petrie played deliciously as Francis; and a clever little study was given by Mr. Alan Watts as Poins.

Many of the thirty or so parts had to be doubled, and gave many opportunities for a display of versatility. Mr. John Garside, for instance, made two short and very satisfactory appearances first as the Chamberlain, and, later, in a splendidly conceived study of the Welsh lord, Glendower. Miss Ethel Harper was exceedingly good as Dame Quickly, and her laughter in the scene in which Falstaff masquerades as the King was wonderfully spontaneous and infectious. Miss Jane Bacon is to be complimented upon making so much of the small part of Lady Percy. Miss Margot Sieveking acted well as the love-lorn Lady Mortimer.

The play was given in its entirety, and was splendidly produced by Mr. Robert Atkins. Mr. Hubert Hine's simple and suggestive scenery also deserves the highest commendation.

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BRITISH EMPIRE SHAKESPEARE SOCIETY.

Festival Week.

Evidence of the admirable work of this fine society, under the able general direction of Mr. Acton Bond, was given in plenty during last week, when, in addition to several other performances in the neighbourhood of London, two matinées of "Twelfth Night," with different casts, were given by members at the Strand and Haymarket theatres respectively. It may be said at once that these two performances would have been considered exceedingly good even if they had been offered in the ordinary professional way. The outstanding feature of both was the excellence of the elocution. Every member of the two casts, without exception, delivered his or her lines most beautifully. Not only, however, was the diction so perfect, but the acting, too, was, on the whole, uncommonly good. Mr. George R. Foss was responsible for both productions. The costumes, supplied by Tom Heslewood, Ltd., were rich and beautiful, and the scenery—not the same at both theatres, by the way—always appropriate and pleasing.

It was rather remarkable that the two performances were more or less of the same standard of merit. There was very little to choose between them, but, on the whole, that at the Strand Theatre on Tuesday afternoon (Sept. 26) was superior to that at the Haymarket Theatre (Sept. 29). The Viola of Miss Dorothy I. Freshwater, the Orsino of Mr. John Morley, the Olivia of Miss Dorothy Hughes, the Maria of Miss Mabel Tait, and the Sir Toby of Mr. Frank Macey were all truly excellent. In all these cases the players were really well cast and thoroughly justified their selection. As a matter of fact, though, no one was badly cast, and Mr. T. Hannam-Clark as Sir Andrew, Mr. Owen Mullarkey (a most artistic singer) as Feste, Miss Joan Rogers as Fabian, Miss Gwen Nicholas as Sebastian, Mr. R. B. Webber as Antonio, and Mr. Dudley Slinger as the sea captain all gave most acceptable performances. Lt.-Col. Foss's Malvolio was not quite so successful. The amateur touch, so conspicuously absent from most of the acting, was in this instance rather noticeable at times. As it happened, the performance of Malvolio—admittedly an exceedingly difficult part to play—at the Haymarket provided the finest acting of both the matinées. At this theatre it was played by Mr. P. L. Eyre, whose performance we have had occasion to praise on a previous occasion. Except, perhaps, it is somewhat lacking in eccentricity, it is certain, and it can be said without hesitation that Mr. Eyre's Malvolio would be difficult to equal. The Olivia of Miss Susan Crawford, the Viola of Miss Deirdre Macleod, and the Maria of Miss Gwen Russell were all three very capable performances, and Mr. Hugh Campbell, another charming singer, made an excellent Feste, and Mr. Dutton Nugent a dignified Orsino. Sir Toby and Sir Andrew were played by the same actors as at the Strand Theatre.

It is of interest to note that the members of the casts come from all parts of the United Kingdom, and they and Mr. Acton Bond and the Council of the Society deserve to be most heartily congratulated on having celebrated the Festival Week of the twenty-first birthday year of the B.E.S.S. in very worthy fashion.

A Beautiful Book.

Messrs. Macmillan's autumn list of new books includes a beautiful edition of Tennyson's "Maud: a Monodrama," with plates in colour and numerous illustrations in black and white by Mr. Edmund J. Sullivan. The pictures are characteristic examples of one of the foremost book illustrators of the day, and the artist has made the most of the many admirable subjects suggested by the poem.

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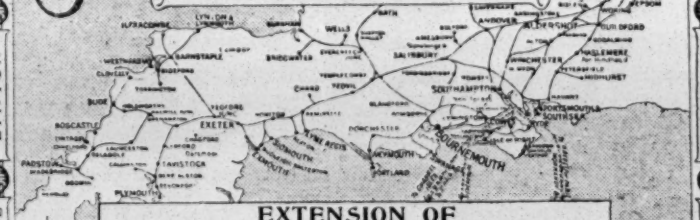

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NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—The O'Mara Opera Company for two weeks.

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Henry Godwin.—Revue, "Blue Birds," featuring Ida Crispi.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Hiawatha and Minehaha, educated chimpanzees; Dean and Clifton, vaudeville entertainers; and pictures

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green.—The attractions here include Matheson Lang, in "Mr. Wu"; Tom Moore, in "Made in Heaven"; and Tom Mix, in "Riding Romeo."

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—Mr. Gar Kiddie presents the musical revue, "It," here to capital houses. A feature of the performance is the excellent singing of Miss Sara Williams as Miss Smith, and the impersonation of Snooky by Mr. Nor Kiddie is also a clever character study. All the company work hard, and the full chorus and orchestra under the baton of Mr. Alf. Sirota lend valuable assistance.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, jun.—The Geo. Edwardes Company is here in the popular musical play, "Sybil." The principals are Miss Dolly Varden as Sybil, Miss Fay Norris as Margot, Mr. Trevor Watkins as the Grand Duke, Mr. Reg. Fenton as Poire; orchestra conducted by Mr. E. Holmes

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; Asst. M., Mr. Jesse Burslem.—A musical revue, "Pick o' the Bunch," is winning favour here. Miss Lucy Brennan, character comedienne, is the heroine of the piece, and good support is given by Messrs. Phil Kauffman, Jack Mayo and others.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—The stage here is occupied by the "Big Circus." The attractions include La Royal, with her five ponies; Miss Olga's performing geese; The Denaros, in Bumps and Thumps; Fred Astley, with Black Prince; Harry and Frisco, with their ponies; Jim Durant and his bucking mule; Ida Evilo, trapeze artist; Voltrine and Bertie (High Jinks); Harry Frisk (clown); Mlle. Adelaide; W. Harvie, Willie Scott, and Little We Me.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neil; Mus. D., Mr. J. Whitelock.—Betty Barclay and George Glover, the inimitable vaudeville artists, are prominent in an excellent company, which also comprises Ethel Bull, a charming soprano; Jack Lane, the Yorkshire rustic, is on a welcome return visit; and Ristori and Partner, the Ingemanns; Eddie Walker, Fred Brand, Kasrac and Palmer, and Brown's Royal Bioscope complete.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Jack Esmond's company, in "Eliza Comes to Stay," are a strong attraction. The comedy is preceded by a musical scena, entitled "One Fleeting Hour," introduced by Mr. Albert Vivian Peake, and with Miss Ina Hill in the principal rôle.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—A quick return visit of "The Gipsy Princess" is being paid this week, and the bright musical piece is again attracting big audiences.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Lionel Bute, by arrangement with Frank Curzon and Gladys Cooper, is presenting "The Sign on the Door." The principal characters are played by Margaret Swallow, Denis J. Hogan, and D. A. Clarke-Smith.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Wilkie Bard tops the variety programme this week.

BOLTON.

GRAND.—M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Dorothy Ward, Shaun Glenville, Terise and Tait, Walter O'Brien, Nina and Nora Bros. Durant, Marie Lawton.

HIPPODROME.—M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Royal Productions present "Gay Ostend."

THEATRE ROYAL.—M. D., Mr. W. R. Bleakley.—Julian Frank's "Edge o' Beyond" Co.

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—The Creole revue, "Down South," is the attraction here. The cast includes 25 coloured performers and the "Creole" Beauty Chorus.

BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. Davis Allen & Sons., Ltd.; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—Another visit of "Paddy the Next Best Thing," which retains all its original freshness and charm and draws as well as ever it did.

BRIDLINGTON.

SPA OPERA HOUSE.—M., Mr. G. W. Robinson.—Jimmy Cedden and company, in Nelson Keys' farcical comedy, "Polly With a Past." Miss Gwyneth Keys in the part of Polly, supported by a capital company.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. and L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Yorke and Adams, in "Two Sweethearts"; Marie Dainton; Agnes Croxton; Caron Troupe of lady gymnasts; Westminster Singers; Frank Elliston and company, in "Dear Old Bean" and Dolzo.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. James Haworth.—"If Four Walls Told."

GRAND THEATRE.—P., Mr. Andrew Melville; G. M., Mr. Alfred Nightengale; Mus. D., Mr. Stanley Vivian.—"The Broken Melody."

WEST PIER THEATRE.—M., Mr. A. W. Schotey; Mus. D., Mr. H. Crapps.—"Charlie's Aunt."

PALACE PIER THEATRE.—G. M. and L., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"New Wives for Old."

BRISTOL.

PRINCE'S THEATRE.—M. D.s, Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Bliss Miller; Mus. D., Mr. Geo. R. Chapman.—The Royal Carl Rosa Opera Company are here in a round of well-known operas. The casts include Mr. John Perry, Miss Eva Turner, Mr. Booth Hitchen, Mr. Harry Brindle, Miss Doris Woodhall and other favourites.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. Frank Reigo.—The Theatre Royal Repertoire Company is presenting here "Sapho." The cast includes Leslie Mayne, Lillian Herries, Ruby Ray, Dick Seddon, and others.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. J. W. Hort; Mus. D., Mr. Howard W. Galpin.—Heading an attractive programme here with outstanding success is Bert Errol, the clever female impersonator, assisted by Miss Ray Hartley, a charming little dancer. Other first-class turns are the Amartos, in "Paint and Politics"; Jocular Jock McKay; Harry Stiles; the Royal Bartle Quartette; Hengler Bros., silent comedians; The Eddys, in marvellous wire tricks.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—Mr. Harry Day has arranged with Lady Beecham to present here this week the new opera of "The Merchant of Venice." The cast consists of the best star artists and the performance is a truly remarkable one.

BURNLEY.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—Jean Alexander, Astor and Astoria, Selbit and his mystery act, Calland and Cooper, Henry Allen, Five Bom-Bays, Claude Lester.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company continue a successful run and present "The Life-guardsman."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—J. Cummings presents the musical revue entitled "See You Later."

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. J. Johnson.—Carlton Fredricks presents the musical comedy, "Little Babette." Cast includes Miss Della Fredricks.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of Mr. H. G. Dudley Bennett (deceased); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—The Great Handko; Huntley Leonard, baritone; Hobbs and Hooper, comedy duo; Gyto, comic juggler; Henry Barker, magical humorist; Lorna Ray, comedienne; Ellwanger and Livingstone, in the American episode, "All Wrong."

ANGLESEY PALACE.—S. L. & M., Mr. H. Smith.—Mr. Reeves Hansford presents his Popopular Costume Concert Party, A-la-Carte.

BURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. Harry Bridge.—The play of mystery, "Old Jig" is presented twice nightly, with Mr. Geo. Howard in the title-rôle.

HIPPODROME.—P., Messrs. Broadhead; R. M., Mr. Furniss.—Eastern Productions Co. present a new musical play, "Maid of the Orient," under the direction of Mr. Gerald W. Crawford.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Cecile Barclay and Rupert Lister present on Monday, Tuesday, and Wednesday, Arnold Bennett's comedy, "The Great Adventure"; Thursday, Friday, and Saturday, Monckton Hoffe's comedy, "The Little Damozel."

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—Varieties, entitled "Dollar's Worth," and up-to-date films.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Tom Walls and Leslie Henson, in conjunction with J. Bannister Howard, present "Tons of Money."

CHESTER.

ROYALTY THEATRE.—R. M., Mr. H. Norcott; Mus. D., Mr. H. Norcott.—Charles Kenyon, in "The Wheel," Indian Military Play. Cast includes Jane Wood.

ASSEMBLY ROOMS.—R. M., Mr. G. Park.—Grand Varieties; Swanee Minstrels; El-Ray, novel ventriloquist; Cowper Bros., jugglers; "Sylvia"; "8 Victory Girls."

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—The Anglo-Scottish Revue Company present "What a Night" revue.

DARWEN.

THEATRE ROYAL.—P., Mr. John Holgate; L., Mr. Vivian A. Baron; Mus. D., Mr. I. Zanfi.—The Brothers Benedetti, musical eccentrics; Ernie Ream at the piano; Jack Clevoner; Bridson, ventriloquist; Revill and Syd; Arthur James, upside down dancer; and The Five Hessys, in musical scena.

DEVONPORT.

HIPPODROME.—M., Mr. F. B. Pitt.—Ray Bros.'s new burlesque, "The Fun Shop," featuring Fred Miller, Bernard Sinclair, Matt Leamore, Rex Parsons, Vivian Compton, James Lauri, Millie Deane, Vera Berridale, and Freda Francis.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. Percl Leonard; Mus. D., Mr. V. S. Chapman.—Messrs. Leslie Morcton and Guyton Heath present the successful musical comedy, "Sally."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—The African Production present the musical comedy, "London to Baghdad." Cast includes Dora and Revkin, Chas. E. Peton, &c.

DONCASTER.

GRAND THEATRE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—The Great Anserouls, acrobats; Huntings, in a juggling and unsupported ladder act; Risdon and Ve Dale, Welsh entertainers; Harry Nelson, character comedian; Boden and Carew, comedians; W. H. Brand, the singing tumbler; and The Yelson Trio, sensational gymnasts.

ARCADIA.—P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—Ernest Crampton, presents "Carnival's Call," a romantic revel.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. L. W. Winter; M. C., Mr. W. Medhurst; R. M., Mr. H. Tindell.—Mrs. Kimberley's musical-comedy revue, "Twiddley Bits." Cast includes: Fred Lloyd (talkative dame), Six Olracs, Six Dum Girls, Claude Graveley, Billy Stewart, and Etta Ray.

KING'S HALL PICTURES.—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Constance Garrett, vocalist.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Donald Calthorp's company in "My Nieces."

PIER THEATRE.—M. & S., Mr. H. Owen Taylor; Mus. D., Mr. E. Peilgen.—Mr. Charles Windermere and company, in "Uncle Ned."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Fred Karno's company, including Jackson Owen in "Oh, Yes!"

DEVONSHIRE PARK.—M. & S., Mr. Edgar Allan Brown.—On Monday, Wednesday and Saturday evenings, and symphony concert on Friday afternoon, the Eastbourne Municipal Orchestra; musical director, Mr. Henry G. Amers. Also on Friday afternoon Mr. Arthur Shattuck, pianist-vocalist; for Saturday, Miss Dorothy Helmrich, mezzo-soprano. On Wednesday and Saturday afternoons Thés Dansants to "Jenkies Band."

IN THE VAUDEVILLE PAVILION.—"Bogey," presented by Mr. A. Selwyn Newbound. Company includes Gwen Adler Neville, Medgetti, Brewster Medows, Alba Rizzi, Mabel St. Clair, Rupert Hazell, and The "Plus Four" Girls.

ECCLES.

CROWN THEATRE.—P., Messrs. W. H. Broadhead & Son; R. A. M., Mr. Albert Rogers.—"Bubble and Squeak," featuring Charlie Rich and Elsie Roby.

EXETER.

THEATRE ROYAL.—C. & M. D., Mr. E. G. Domville; A. M., Mr. Percy M. Dunsford.—Messrs. Macdonald and Young's company in "Mary."

FOLKESTONE.

PLEASURE GARDENS.—P., Folkestone Pleasure Gardens Co., Ltd.; G. M., Mr. Ewart C. Potter.—Lewin Mannering's principal company in "Loyalties."

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; R. M., Mr. G. T. Pawsey; Mus. D., Mr. G. Landing.—The S.F.B. Enterprises present here the comedy revue, entitled "Spanish Candy."

GLOUCESTER.

HIPPODROME.—P., Messrs. Pooles' Theatres, Ltd.; M. D., Mr. J. R. Poole.—A new edition of "Jingles" occupies the boards here this week. Mr. Jack Herbert is the chief comedian; Miss Hilda Baker and Miss Dolce Cariello are also prominent.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright.—Frank E. Franks presents the second edition of the Irish musical farce, "Take a Rest." A powerful cast includes Barney Lando, Les Segnams, Joy Vane, and Jimmy James.

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Counc. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley.—The musical comedy success, "Whirled into Happiness," with Lionel Victor in the Billy Merson part, is the attraction here.

PALACE THEATRE.—M., Mr. Ernest Marler; A. M., Mr. Chas. Chapman; Mus. D., Mr. T. Stevens.—The Four Julfans, in "The Intoxicated Gymnast"; Henry Martinez, head and hand balancer; Mary Ann Clark, vocalist; Billy Matchett, comedian; Wally Dewar, pianist; and The Three Maxim Girls, jugglers.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson; Mus. D., Mr. Edwin James.—"Clothes and the Woman," with Iris Hoey in the leading rôle, is being presented by Mr. Robt. Courtneidge's company.

GRAND THEATRE.—P., Northern Theatres, Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—A vaudeville entertainment is presented here, comprising a novel ice-skating scena, "Rondezvous," which heads the bill; and Jack Kellino, musical comedian; Roche and Cole; Doris Hunter; E. J. Hunter, acromedian; Mlle. Cameo, in tableaux; and Dollie and Billie.

PALACE THEATRE.—P., The Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—Fredk. Culpitt, musical comedian, and Frank A. Nolan and Louis Holt, in singsong, head a good bill, which includes the Musical Burglars, in music and burlesque; Jas. Hunter, society raconteur; Texas Two; Elsa Cowie; and De Wynne Bros.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—T. C. Wray presents the musical comedy success, "Kissing Time." The first-class company includes Leo Franklin, Sydney Smith, J. W. Hooper, Dennis Renton Mary Rigby, Florence Hunter, Billie Ray and Gladys Goddard.

IPSWICH.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Mainwaring Dunstan's company in "Brown Sugar," including Chas. J. Barber, Wylie A. Thompson, S. Ravinscourt, Gwynne Warren, Diana Lynton, Lily Lapidus, Gerald Alexander, Walter Plinge, H. Jackson, Fred de Vere, May Hase-Wells, and Eileen Lovett-Jamison.

IPSWICH HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Chas. Myder.—Jim Nolan, comedian; Mollie Butler, character artist; Nicol and Zezza, jugglers; Edward Victor, hand shadows; Billy Bristow, comedian; Peel and Curtis, comedians; Mme. Walker's Juveniles; and Bioscope.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Frank Wesley and company are presenting the revue, "Footlight Frolics."

THE KINO.—M., Mr. Percy Dawsone.—This week Chrissie Forester, vocalist, from the Moss' Empires, is appearing here.

JERSEY.

OPERA HOUSE.—L., Mr. Albany Ward; R. M., Mr. Fred Benton.—Lawrence Brough and company in the farcical comedy, "The Lady of Ostend."

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Robert Courtneidge's company present the comedy, "Paddy the Next Best Thing."

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—The B. and E. Syndicate present the musical comedy revue, "Pop Off!"

LANCASTER.

GRAND THEATRE.—M., Mr. Tom Braithwaite.—As the winter season is now upon us, patrons at this theatre are looking forward to the many important engagements already booked. This week we have "The Blue Lagoon," under the direction of Mr. T. C. Wray. The artists include Mr. Dennis Trent, Mr. Addison Yorke, Mr. Victor Lorraine, Mr. George Alwyn, Miss Delia Linwell, and the children's parts are played by Miss Muriel Howells and Pat Patrick.

LEAMINGTON.

THEATRE ROYAL.—O., Mr. C. Watson Mill.—This week Mr. Ernest Dotteridge presents his new musical comedy, "Sammy in Society," the company including Mr. Arthur White, the popular comedian.

COLONNADE THEATRE.—Variety is this week supplied by Les Classiques, in a vocal and dancing act.

LONGTON.

EMPIRE THEATRE.—M. D., Mr. Wm. Hall; M., Mr. Norman Edwards.—Star pictures, including "Behind the Curtain," and Kitty Tayleur.

REGENT THEATRE.—L., Mr. J. Bramson; M., Mr. S. Sharples.—Messrs. Duggan's revue, "It's Only Wonderful."

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; E. M., Mr. Walter O'Sullivan.—Thos. C. Dagnall presents "Lord Richard in the Pantry."

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesboro'), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—A capital show is presented here by Will Dalton's company in the amusing musical comedy, "Heads or Tails." A strong cast includes George Norton as chief comedian; Lynn Wright, Ruby Mildred, Lola Neilson, and the Excelda Girls, together with a good chorus.

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Walkton.—Mary Leonard and Semon, unique Lilliputian entertainers, provide an excellent vaudeville preformance here. Pictures complete the programme.

CARLTON HALL.—P., Mrs. Jackson; A. M., Mr. A. Derrick.—Mr. J. Derrick and his Production Company have opened here for a short season. A clever concert party includes the following artists, Miss Irene Armitage, a relightful soprano; Miss D. Lovell, a chic comedienne; Mr. G. Thorpe, baritone; Mr. E. Morris, light comedian and clever dancer. Mr. J. Derrick, who scores heavily throughout the performance with his amusing songs and patter, and Miss Clarice Gordon, a sympathetic accompanist, whose charming rendering of Grieg Sonatas is a special feature of the programme.

MORECAMBE.

ALHAMBRA PALACE.—S. & M., Mr. John Holroyd.—The A. G. Hart Productions present "Chiffon Dear." A strong company includes Bob Selvidge, Maisie Lynn, Syd Munroe, Barnard Gordon, Meg Firth, Edie Lemay, Reg. Dingle, and the Chiffon Girls.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. W. Ainsley's company, in revue, "Eastern Love."

BOROUGH THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. Edwin De Frece; Mus. D., Mr. C. H. Lavender.—McIvor and Scott, comedians and dancers; Larry O'Brien, fun merchant; and pictures.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Chas. Bush.—This week J. Chas. Imeson presents "The Gipsy Princess," with Ethel Cadman, Albert Bruno, Arthur Lucas, Rex O'Malley, and a strong chorus in support.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—This week the new star, Frank E. Franks, tops the bill here in comedy; Togan and Geneva in Jazz Dances on the wire; The Four Christies appear in an artistic act; J. J. Wild presents the Lancashire Players, in a new sketch, "Money for Nowt"; George Calver, cornetician; Brady and Dunn, burlesque artists; Miss Jean Boyne, character soprano; and the Palace Pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Milton Reid.—The Millane Stock Co. appear in "Second to None," with Florence Churchill, John S. Millward and Joseph Millane.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorril; Asst. M. and Sec., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Miss Renee Kelly is paying a personal visit here this week in a new play, "The Three Bears." There is a matinée on Saturday.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—The John D. Roberton's Enterprises present the musical-comedy revue, "What Cheer."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs. W. Sowerby.—The Five Brazils, in mirth and melody; Vi Platt, in a musical speciality; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis.—This week Barton Enterprises No. 1 presents an all-star vaudeville company, which includes The Great Deville, wizard of the Army, presenting a series of startling mammoth illusions, ably assisted by Mlle. Victoire, in a great cabinet mystery; Elsie Cassilis, sparkling comedienne; Maurice Mason, in light comedy and artistic dancing; Leon, Cecile and Helene De Valois, a talented musical trio, in "An Afternoon in a Harem"; Lionelle, in a speciality act; Steele and Ross, in novelty comedy sketches; and "De Mortuis," an amazing scientific feat, "Dividing a Lady in Two."

PENZANCE.

PAVILION.—P., Pavilions, Ltd.; G. M., Mr. G. F. Harrison.—Mr. George Sanger presents "Snatches," with new numbers. In the cast are Fred Gerrard, Clare Gannon, Kittie Franklyn, Bert Rousette, Rose Gannon, Andrew Waterson, Fred Alska, and George Sanger, including the famous "Keystone Police."

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; G. M. and M. D., Mr. Geo. E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. Breakwell.—The Raynor Repertoire Company, including Miss Ennis Lawson, is paying a welcome return visit, and appeared on Monday night in the drama, "The Hypocrites," which was enthusiastically received by a crowded house. There will be a repetition of this play on Wednesday evening. During the week other well-known plays will be staged, including "The Yellow Ticket," "The Walls of Jericho," and "A Woman of No Importance."

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Ekelsford.—British Vaudeville Productions present "Joy Bells," featuring Tom Heathfield, Fabbie Berstead, Arthur Reece, and full London company.

ROYAL HIPPODROME.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Fred Bernardo.—Go as you please competition, and Percy and Mavis, Arthur Sherwin, and Jack Allen, vaudeville entertainers, and pictures.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire Wakefield, Ltd.; M., Mr. G. H. Hawkins.—Lew Lake presents "The Splinters of 1922," produced by Eliot Makeham and Hal Jones. The cast includes Archie Glen, Fraser Goff, Dave Walker, Stanley Arthur, James Parson, J. West, Warren Delmaine, Leslie Thornton, H. Brewer, N. Walters, Patrick Walcott, Roy Bryng, V. McFarlane, H. Trevor, T. Delaware, F. Vole, W. Gunn, Cyril Haydn, and Eric Barnes.

THEATRE ROYAL.—L. & M., Mr. Matt Glenville.—Fred Reynolds presents a vaudeville company, including Diavelo Co., looping the wheel; Jack Craig, comedian; Arthur Diamon, juggler; and Captain Devereux and his Troupe of Performing Dogs; Rocheford, phono-fiddlist; Coy and Demuir, in pot pourri; De Nono Four, and Wee Jessie, the juvenile wonder.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Thos. C. Dagnall presents "Applejohn's Adventure," the cast including Mr. Beresford Lovett, and Miss Shirley Huxley.

PALACE.—R. M., Mr. Harry Taylor.—Varieties by The Marvellous Poppescus, in their sensational act; Donald Mackay, burlesque comedian; Howe and Hogarth, comedians; Thora, novelty ventriloquist; Jack Charman, popular gramophone artist; Les Nicolaos, artistic aerial act; and George Hyam, comedian.

HIPPODROME.—R. M., Mr. Mark Lorne.—Ray Bros. present the successful new revue, "Frivolities." The company including Fred Morgan, Harry Arthurs, Matt Morley, and the Syncopated Jazz Band.

SOUTHEND.

AMBASSADORS THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Return visit of Keith Kenneth and Betty Fairfax in "Baby Mine."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Arnaut Bros., musical pantomimists; Dick Henderson, Yorkshire comedian; Wright and Hartley, entertainers; Norman Carrol, versatile vaudevillian; Marcus, ventriloquist; Sillar Duo, comedy acrobats.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—Mr. Arthur Gibbons and Mr. Martin Henry present their company here in a selection of Grand Guignol plays. The company is pleasing crowded houses nightly.

PALLADIUM.—G. M., Mr. Joseph Bernard Hothersall.—"Better and Better," a successful revue, is doing well here this week. A good cast includes Mr. Frederic Bentley, Miss Elsie Bower, and Mr. Vincent Lawson.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—The Denville Stock Company are playing "Mary Latimer, Nun," in the third week of their autumn season.

STIRLING.

ALHAMBRA.—M. D., Mr. Jack M. Calder; R. M., Mr. R. Richardson; Mus. D., Mr. Jas. Running.—Dolly Ross, comedienne; The Lovick Jewels; Willie Lindsay, Scotch comedian; Derry and Toms; Two Californians; Edis Drake and company.

STOCKPORT.

THEATRE ROYAL.—S.O. & M., Mr. Charles Revill; A.M., Mr. John Revill; B.M. & S., Mr. Charles Revill, junr.—Macdonald and Young present "Peg o' My Heart."

HIPPODROME.—L., Mr. William Savire; M., Mr. E. J. Lyons.—The Grand Circus and full circus company, including Mlle. La Rosa, wire walker; Fred Fitzroy, trapeze artist; The Jenkins Family of Acrobats; and the Rejected Remounts sketch.

STOCKTON.

HIPPODROME.—P., North E. Entertainments, Ltd.; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stainton; Mus. D., Mr. P. Ferri.—Mr. Gilbert Payne's "Wedding Bell(e)s" revue, with the producer, the popular Yorkshire comedian, in the leading part, supported by an excellent company, and with speciality dances by Joan McGuffen, Harry Matto and the Merry Macs from Madrid.

SUNDERLAND.

EMPIRE.—P., Sunderland Palace Co.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—The D'Oyly Carte Company commenced a fortnight's season here on Monday. The bookings are good. The company includes Harry A. Lytton, Leo Sheffield, Darrel Fancourt, Sydney Granville, Catherine Ferguson, Elsie Griffin, Winifred Lawson, and Bertha Lewis.

KING'S.—P., Messrs. Thompson & Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures, and vaudeville by the Three O'Connor Girls; and Coquelli, the Anglo-French character comedian.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—Leo. Field presents a revue, entitled "Flashes." The company engaged includes Midy Dixon, The Dinky Girls, Leo Fields, Susie Chase, and The Orchids in "Toyland."

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and varieties by Suther, described as "The one-man musical revue."

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis.—Walter Howard and Henry Chattell present "The Knave of Diamonds."

WESTCLIFF.

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Thos. C. Dagnall presents "Ambrose Applejohn's Adventure."

WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Joseph Tennant.—Frank Benson, comedian; Frank and Vesta, dancers, in a few of their original routines; Osborne and Perryer, in amusing comedy sketch, "Seeing the Show"; Renee and Godrey, clever young dancers. Other good turns are Phil and Phlora, The Mongadors, and Beango, tramp violinist.

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Charles E. Linney.—"S.A." productions present the musical revue, "Peggy," featuring a brilliant musical fantasy pierrotland.

WESTON-SUPER-MARE.

GRAND PIER PAVILION.—P., Weston-s.-Mare Grand Pier Co., Ltd.; M. & Sec., Mr. H. A. Brocmfield.—Miss Stella Carol was the great attraction at last Sunday evening's concert. She was supported by Mr. Edwin Nichol (tenor), Mr. Ivan C. Jones (flautist), and Mr. Victor Marmont (pianist).

On Monday, Tuesday, and Wednesday evenings Mr. Albert Douglass presents "The Jeffersons," and on Thursday, Friday and Saturday "The Partners." The cast includes Mr. Wilfred Shine, the well-known comedian.

KNIGHTSTONE PAVILION.—P., Weston-s.-Mare U.D.C.; M., Mr. W. Payne.—Mr. Patrick Grenville is presenting here the comedy, "Skittles." The cast includes Mr. John M. Hay, as the old pawnbroker and Miss Phyliss Walker as Skittles.

WHITEHAVEN.

THEATRE ROYAL.—P., Grand Theatres, Ltd.; M., Mr. Stanley Rogers; R. M., Mr. J. Cole.—W. W. Kelly's company is here in "A Royal Divorce." Cast includes G. Raymond Wallace and Miss Violet Ellicott.

YORK.

THEATRE ROYAL.—L. & M., Mr. Percy Hutchison; A. M., Mr. Follitt Pennell.—Mr. Charles Doran and his Shakespearean Co.

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Fredk. Stafford.—Terry Wilson, Lolise and Sterling, Cissie Cameron, Dermot and Dennis, Eve and Rae Adams, Frankie Pyne, Selig and Hart, Billy and Doris Harley.

WRIGHT'S
COAL TAR
SOAP

has had the recommendations of the Medical Profession for nearly 60 years.

*THE ORI

THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

This has been a great week of new good pictures—the most promising for a long time. The Gaumont picture "Rob Roy" and the Welsh-Pearson picture "Squibs Wins the Calcutta Sweep"—both British National Film League offerings—take first place in a rare succession of quite good films.

So much has been said about "Rob Roy" that it would have been a disappointment to find it a second-rate film. Even the spider for the King Bruce scene was secured and duly played his part, and Scotland is redeemed from the reproach that it is not a land for photography.

"Rob Roy" owes a lot to Alicia Ramsay—the name sounds Scotch—the dramatiet of the story, as she was of the successful Byron picture, "The Prince of Lovers." She went to Scotland, remembering Sir Walter Scott, for her material. In the next place the film is under a big obligation to Will Kellino, the director, who knows his business and how to do it. But for Alicia Ramsay and Will Kellino, the skill of the artists—including the natives, who evidently enjoyed doing their jobs—"Rob Roy" could not have been as effective as it certainly is, nor, let me say, would it have been such a pleasing picture pictorially but for the skill of the photographers, A. St. Aubyn Brown and Basil G. Emmott.

The whole picture is a happy combination of artistic effort.

Scotland's Picture.

The story has great strength from beginning to end; its characterisation is wellnigh perfect.

If I were to try to show its faults I should be hard put to it to find any that really matter. Rather would I endeavour to see what qualities it possesses that make for first-class entertainment. I was prepared, before seeing the picture, to allow that it would make a great appeal to Scotsmen in Scotland, but long before it was half-way through it was clear that it had a univeral appeal. The only difficulty I see in this respect is contained in the subtitles, which need some acquaintance with English as it is spoken in broad Scotch.

But no other way was possible if the picture was to be a complete presentation of the story.

David Hawthorne as Hero.

David Hawthorne's Rob Roy is presented with strength and conviction, a heroic figure that wins sympathy from the start and holds it to the end. Gladys Jennings as Helen, his wife, gave a really fine rendering of a somewhat difficult character, a masculine woman with all the winning ways of clinging femininity. And Sir Simeon Stuart as the villainous Duke of Montrose gave him, very rightly, no redeeming feature.

The rest of the cast, especially the children and the native supers, entered into the spirit of the story and helped to make it live.

Of the scenes, many of which evoked loud applause—including that of the burning of the homes of the MacGregor clan—one can only say that they were well worthy of the best examples of British production.

Off to Glasgow.

"Rob Roy" is to be released in Glasgow on Oct. 23, when it will be presented at a theatre there for a fortnight. There is no need to bespeak a warm welcome for it, for, critical as Scots are of anything which professes to reveal phases of their history, of their old customs and social conditions, they are, I should imagine—writing as a Southerner—forestalled by the attention to detail which the best Scottish authorities of Scotland have given to the picture which will thrill, entertain, and instruct the Southerner no less than it will those north of the Tweed.

Exhibitors would do well to watch David Hawthorne. He is a screen figure that may become very popular.

A Great Screen Character.

Equally gratifying is the entertainment quality of "Squibs Wins the Calcutta Sweep," which was trade shown at the New Gallery Kinema this week. Welsh-Pearson have in Betty Balfour a screen specialist who has created a screen character, distinct and individualistic.

In a few short years—hardly years, to be correct—she has created a screen character as clean-cut as that of Charlie Chaplin, and I am not surprised that the American Press have hailed her in her first "Squibs" picture as a new screen personality. With lightning rapidity she passes from gaiety to gravity and vice versa, playing alternately on the emotions with unapproachable skill.

Betty Balfour's Versatility.

A touch of the melodrama in the story, in which Bertram Burleigh gave a fine performance, only helped to heighten the manifestations of the joys of life which came to "Squibs" through drawing the winner in the Calcutta Sweep. It is in that part of the film that one realises the extraordinary versatility of Betty Balfour, and the fact that in her we have an artist who should be to exhibitors what Chaplin has long been to all lovers of real comedy.

"Squibs" as Screen Character.

The picture is to be released on Nov. 13, and in the meantime I put it to George Pearson, who so admirably produces "Betty," to Hugh E. Wright, who knows the kind of stories in which she shines, and Fred Groves, who plays opposite so successfully, that Squibs should tell us more of her life with her policeman husband in the near future.

It will be a long time before the public will tire of taking peeps into the life of "Squibs," now a national screen character.

"The Sky Pilot."

"The Sky Pilot," trade shown by Moss' Empires last Friday, proved to be an excellent film, the scenes in the Canadian North-West being especially fine. Ralph Connor's novel of that name is well known; but, whether one has read the novel or not, the film is sufficiently interesting to talk about, and to find a welcome in any kinema.

The wild elephant captures' film of two reels shown on the same occasion has the merit of showing very clearly how Indian elephants are caught, and tamed, and taught to work.

A Carpentier Revelation.

There is little need to say much about the Carpentier fight film. I went to the private show at the West End Cinema, not so much because I was interested in the picture, as to see whether it was true, as so many correspondents witnessing the fight asserted, that Carpentier was film acting in the earlier part of the fight, instead of trying to knock Siki out, and also whether the slow motion picture showed that Siki was disqualified by a foul.

I will leave the boxing qualities to the boxing experts. Any layman in boxing matters, watching the film closely, could see in the second round that Carpentier was fighting a losing battle. No matter how many times he punched Siki's head, he could make no impression. The film taught, as plainly as could be—and it has taught it before, that no first-class white man can beat a black man in the ring where it is a matter of physical endurance and exhaustion.

Slow Motion Proves Nothing.

As for the slow motion exhibition, it must be voted rather unattractive. And it does not show the foul, although the ordinary motion suggests it. I have no doubt that the film will arouse some curiosity—it is doing so successfully at the West End Cinema, where it is exclusively exhibited—but how long the public will interest itself in a fallen idol, smashed into pieces, remains to be seen. I have a feeling that interest in Carpentier is as dead as mutton. The interest in this film will be in Siki.

Birth of a Big Idea.

I attended a crowded meeting of representatives of all sections of the cinema trade last Friday evening in Jury's Theatre, when, quite unexpectedly, the Committee appointed at the last meeting launched a comprehensive scheme conceived by Captain J. W. Barber for the creation of a big trade organisation powerful enough to make the powers sit up and take notice.

Briefly, it is proposed to found a British Cinematograph Association for the protection and betterment of the industry, with a distinguished patron, a number of presidents and vice-presidents, representing socially and politically the great forces of the country, a council of administration of the practical men of the industry, a Parliamentary Committee of M.P.s interested in the development of the cinematograph, a propaganda committee, composed of publicists, ordinary members, such as exhibitors, associate members, and associates, composed of shareholders with holdings in film undertakings and in cinemas.

An attempt on the part of F. R. Goodwin to resuscitate the old Trades Council found only four supporters, and eventually it was decided unanimously to found the British Cinematograph Association, and a committee of eight was appointed to frame a constitution, using the scheme put forward by Captain Barber and any other that may be submitted.

In F. E. Adams the whole industry has a live wire, a man of great dynamic force and a very capable spokesman, and he, Sumner Jones, E. E. Lyons, and others gave plenty of proof of their ability to handle the big idea.

It is only the big idea that is of any use.

All-Round Improvement.

There is a gratifying all-round improvement in the entertainment quality of the run of new pictures now being trade shown. There can be few exhibitors who are unable to select real public attractions from the week's offerings, apart from the outstanding pictures, the names and qualities of which are out of the common.

A good title, if backed by a good story, production, and acting, has always a better chance than a picture with an indifferent title, no matter how good the story may be. If more attention were paid to titles of films from America, and a judicious change were made here, as is often done in America with British pictures, more success would follow.

That the films are greatly improving in all-round quality is proved by the fact that during August the British Board of Film Censors gave the universal certificate to 181 pictures, and the adult certificate to 42. It is not so long ago that the position was reversed.

Why Not See the Film?

This, I think, should greatly hearten some of our London Exhibitors who tell me they are somewhat worried about the criticisms on "Foolish Wives," which, although they have not seen, is to them at present a dangerous picture, although it obtained the adult certificate of the censors. Apparently they don't trust the censors, because certain critics have slammed the picture as "suggestively salacious." Well! Why don't they go and see it themselves? What is the good of pretending to be a showman if you cannot trust your own judgment?

Said one exhibitor to me: "The criticisms in the press have done the industry a lot of harm." Another laid down the law that if you cannot show a picture in a suburban house it ought not to be shown anywhere, as if the opinions of suburbia were the only ones that mattered.

Distinct Types Coming.

If the stage conformed to the ideals of suburbia, more than half the theatres in central London would have to close their doors. It is the variety of the type of entertainment that keeps them going. There are among the ten millions of people living in the Thames Valley thousands who love melodrama, no matter how far fetched it may be; there are the crowds who will follow Grand Guignol to the death; another which cares only for revue or musical comedy; another which wants the intellectual type of drama; and more who count nothing worth while on the stage that is not broad enough to make Stiggins jump, and so on.

So few people in the film industry perceive that the cinema entertainment which ran for years on a dead level, is breaking up into types, and is gradually assuming distinct forms which are going to have their distinct patrons.

Too Many of One Sort.

One of the biggest criticisms launched against the cinema by those who want money's worth in their entertainment, is found in the lamentation—often made—that if you pass a dozen cinemas in London in one day you will find ten of them showing the same picture.

Widespread simultaneous booking in London, or in any big city, greatly depreciates the value of any film. The Americans who are putting out the super films, as they call them, know quite well that a crowd of jostling cinemas showing the same picture slackens public interest and destroys the idea in the public mind that they are going to get an entertainment at one house quite different from that at any other.

What would Londoners think if half the theatres in central London put on the same play? Why should the cinema appear to the public as a multiple entertainment shop?

Is Chaplin Dear?

"Pay Day," the latest Chaplin picture, which is to be released on November 6, is causing some heartburning, and not a little indignation among the exhibitors who have not yet learned that an article is worth only just what it will fetch.

There is a movement abroad for representing to exhibitors that the price charged for the hire of "Pay Day" is altogether beyond the capacity of exhibitors to pay. What need is there for this movement except to lead exhibitors to mistrust their own judgment? If the price asked for "Pay Day" is too high for any exhibitor to pay, then let him refuse to book it. That's all there is to it. Either it is a good proposition or it isn't, and only the individual exhibitor can tell whether it is or is not.

If a man wants to buy a house and the price demanded is beyond his means, why, then he declines to buy unless he is a fool. It is the same with a film. The man who books a film never hoping to see the money he paid for it back is a lunatic.

There can be no doubt whatever that the prices of the best box office pulling films is going up. In America energy is being concentrated upon films of great entertainment value, and programme pictures are becoming less in number every month.

Slowing Down Production.

In England the same movement is going on. As an illustration, I was told by a prominent producer the other night that, while he had made pictures during the past twelve months, at the rate of one a month, his total productions for the next twelve months would be two!

And those two are to have, relatively speaking, all the money and brains put into the twelve, most of which will be nothing to shout about when they are released, although good average pictures at the time they were made.

There is still money to be made here in programme pictures because at least three-fourths of the cinemas in this country are of the type that can only screen the cheap picture. And if the proprietors of these are wise they will continue to book the best of these, leaving the big houses to present and screen the super-pictures.

Room for All Types.

There is plenty of room for all types of pictures on our varied screens, and as these programme pictures have been wonderfully improved lately, I see no reason why the little house should not be as successful as the big one. It is quite certain that the big houses will never, under the conditions now prevailing, make money with the picture the quality of which is only fit for the smaller house.

It seems to be forgotten that there are about 3,000 picture theatres in operation in the British Isles, and that the very best of them rarely get in more than one-third of these theatres. The renter who gets, figuratively speaking, fourpence halfpenny for his goods sells a greater number than the renter who charges one-and-fourpence.

Among the latest offerings which exhibitors can accept as entertainment of good average merit are pictures in which bouts of fisticuffs figure largely. In "The Right that Failed" and "Afraid to Fight" are two good examples of the belief that cinema audiences love a good scrap, especially when the hero knocks out the villain in an ordinary "set to," or in the ring.

Of the other pictures from which exhibitors would do well to make a choice "The Dangerous Talent" has a story that shows how complications may arise from a gift for imitating other people's writing; "Girls Beware!" is a well-told story of a girl who was given "Faust" to read by her mother as an introduction into the snares of the world.

I doubt if Vitagraph have shown a better picture for some time than "Ladder Jinx," which is highly entertaining, very humorous, and altogether interesting.

"When Knighthood Was in Flower."

The Prince of Wales came to the Scala last Monday afternoon for the opening of the picture "When Knighthood Was in Flower." His Royal Highness entered the theatre while the second reel was on the screen, and left before the exhibition was over.

The proceeds of this week's exhibition are to be given to the Hospital Fund, and it is hoped, as Sir Alan G. Anderson, who presided at a lunch preceding the show, remarked, that the receipts will be substantial.

The picture, which deals with the period of Henry VIII., was directed by Robert Vignola, who ten years ago played the part of Judas in the film "From Manger to Cross." In this picture Lyn Harding plays Henry.

From a spectacular point of view the film is very attractive, but from a historical point it seems to me to be a caricature. The figures indicating the great cost cut no ice with English people, but for the sake of the hospitals I hope crowds will go to see it. It will at least teach them English history as it is written on the screens of America.

THE WEEK'S RACING.

A Great Week Ahead.

MORE GOOD WINNERS.

The Duke of York Handicap has often thrown light upon the bigger handicaps at Newmarket, the Cesarewitch and Cambridgeshire. Rock Dove won the big long distance race after a futile attempt at Kempton, while Ercildonne, after victory at Kempton, only just failed at Newmarket. The Cambridgeshire has been even more affected, as, to name three only, Long Set, Honeywood, and Cantilever, after failures in the (then) Duke of York Stakes, scored in the big handicap of Houghton week.

The Cambridgeshire is too far distant to form anything like reliable conclusion about, but the Cesarewitch will be upon us in a few days, and by now we should be forming tangible ideas.

Well, Newmarket is again in disagreement as to which will be its main choice. Double Hackle has established himself as a stayer of the first water, but he has gone up tremendously in the weights since Ascot, and is now set a formidable task. Flamboyant has not been pleasing the horse-watchers, and in a gallop a few days back his stable companion, Ceylonese, ran clean away from him. At Nottingham Flamboyant ran very poorly and finished last. Silverster looks to hold him on that.

Ballyheron we do not hear so much about just now, but he is going through a good preparation, and on his performances against Golden Myth and Flamboyant in the Gold Cup at Ascot and against Double Hackle and Juniso in the Northumberland Plate, he is palpably one to hold in the highest respect.

There is no doubt that Double Hackle has come on a lot since they met, but 15lb. is a terrible embargo over such a distance. So far as Juniso is concerned, he ran unplaced on three occasions after the Northumberland Plate—when giving 7lb. to Captain Fracasse over 1½ miles at Newmarket; to Silvester through the mud at Doncaster, when giving the winner 30lb. in the Rufford Handicap (2 miles 1 furlong); and to Norseman in the topsy-turvy race for the Newbury Autumn Cup (2 miles 1 furlong), when conceding 10lb. to Mr. White's colt. He has since galloped away from a solitary opponent on Newmarket Heath.

Charlebelle, 8.1, stands her ground firmly in the first rank, and rightly so, as she hails from a very dangerous school that knows this game inside out, and has scored heavily on a number of occasions in these big handicaps. The filly has done nothing material until her last outing, since winning the Oaks. Her Oaks success against Cinna stamped her as being a real good one, and she went over to win Grand Prix honours afterwards. In this she failed utterly, and her appearances afterwards have been few and far between until the Sandown race of last August. She then ran against some real good stayers over 1 m. 5½ furlongs, and cut them down at the finish as though they had been donkeys.

The question to be answered is this—can she race the long, tiring, two and a quarter miles clean out, or is she, like so many others, going to make a brilliant effort and then fade out when the run in which settles matters has to be tackled?

Taylor has others engaged beside Juniso, the disappointing Manton, for instance, and East Tor, who may pick up a penalty at Bath to increase his impost of 6-11. We think, indeed, that the latter may be the eventual pea, without leading to another Air Raid success.

Mr. J. Rothschild's stable has had more than one cut in for this race. He holds a sound chance this season with the selected of Milenko, Tishy, and Baton Rouge, and of the three we lean to the latter, who is beyond question a real good stayer.

Take his third for the Ascot Gold Vase, for instance. In that race he ran third to Golden Myth and Vilna, meeting the former at 27lbs. and Vilna at 8lbs. difference, the verdict being half a length, a neck. Now, normally that would mean his being within 2st. of Golden Myth, and not more than 9lbs behind Vilna, and weight for age improvement should reduce this to 21lbs. and 2lbs., so that Baton Rouge, 6-13, should represent Golden Myth 8-6 and Vilan 7-1.

If we consider his second in the Jockey Club Stakes to Lady Juror, with the second in the St. Leger, Silurian, unplaced, it brings Mr. J. de Rothschild's colt in as quite a live quantity. If the stable has a better at the weights, then it will be lucky.

Halberdier stays the distance well, and the fact of his Rufford Abbey Handicap conqueror, Silvester, having since won the Nottingham Handicap is in his favour. Why, however, should he be expected to turn the tables on Silvester? The latter has been too cheaply classed as a plater. He may be so over a short distance, but is evidently something to be reckoned with when it comes to tackling two miles.

A colt that we have a great regard for is Stanislaus. Although the encouragement from Newmarket is not great. On his best form he is well handicapped.

Norseman has run poorly since winning the Newbury Autumn Cup in convincing fashion, so that the fact that his stable companion, Sanhedrim, has been the medium of heavy investments is somewhat discounted.

Our views are that the real battle will be fought out by Double Hackle, Ballyheron, Charlebelle, Stanislaus, Taylor's selected, and the best of Mr. J. de Rothschild's stable, and we stand on

MR. J. DE ROTHSCHILD'S

selected to take the spoils, and most dread Charlebelle and Ballyheron.

At Haydock Park on Thursday Wise Polly, Sweet Dorothy, and Adorna are all well in the Haydock Park Autumn Handicap, and of these SWEET DOROTHY carries a slight preference. QUARTER DECK holds a sound chance for the Park Three-Year-Old Maiden Sweepstakes. At Bath JACQUEMINOT should be followed for the Somerset Three-Year-Old Handicap.

On Friday, at Kempton, the Queen Elizabeth Handicap lies between TWO STEP, Francis Joseph, and Phat, and we like them in that order, while CORTONA holds a sound chance for the Coventry Handicap. On Saturday, at Kempton, the Duke of York Stakes lies between Tetrabbazia, Soubriquet, Sicyon, Evander, and Vivaldi, and of these SOUBRIQUET carries a preference over Taylor's filly. If IMPERTINENT runs for the Rivermead Handicap back him.

At Newmarket, on Tuesday, for the Ditch Mile Nursery, CASTILE holds a fair chance, and for the Visitors' Handicap SANS DOUTE is worth a little investment.

On Wednesday THE CARPENTER is worth following for the Autumn Handicap.

As requested, we will give a list of a few to follow for the remainder of the season in our next issue.

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ON THE ROAD.

PLAYS.

ABBOTT, E. R.—Oct. 2, Queen's, Berwick.
*AMBROSE APPLEJOHN'S ADVENTURE.—Oct. 9, T.R., Bournemouth.
ANGEL FACE.—Oct. 2, Ol., Liverpool.
*ANN (BOTTOMLEY AND MAULE).—Oct. 2, Boston (3), Spalding (3); 9, Whitley Bay.
*ARMITAGE AND LEIGH CO.—Oct. 2, Court, Wigan.
*BARCLAY AND LISTER REPERTOIRE CO.—Oct. 9, O.H., Scarborough.
*BAT, THE.—Oct. 2, A.h., Glasgow.
*BAYNTON (HENRY) CO.—Oct. 2, T.R., Glasgow; 9, T.R., Glasgow.
*BEGGAR'S OPERA, THE (BLUE).—Oct. 2, Woolwich; 9, Aldershot.
*BEGGAR'S OPERA, THE (RED).—Oct. 2, T.R., Plymouth; 9, Hippo., Golders Green.
*BELLE OF NEW YORK.—Oct. 2, T.R., Windsor; 9, County T., Reading.
BENSON (F. R.) SHAKESPEARE CO.—Oct. 2, County, Reading.
*BETTY (MACDONALD AND YOUNG).—Oct. 2, Grand, Mansfield; 9, Palace, Newark.
*BILL OF DIVORCEMENT (J. BANNISTER HOWARD).—Oct. 2, T., W. Hartlepool; 9, New, Oxford.
*BILL OF DIVORCEMENT.—Oct. 2, T.R., Canterbury (5), Ex. Th., Ashford; 9, T.R., Guildford.
BLOOD AND SAND.—Oct. 2, Wimbledon; 9, King's, Hammersmith.
*BLUE LAGOON, THE.—Oct. 6, G., Lancaster.
BRITISH NATIONAL OPERA CO.—Oct. 2, O.H., Manchester.
BROADWAY JONES.—Oct. 2, R., Barnstaple (3), Palace, Trowbridge.
*BROWN SUGAR (MAINWARING DUNSTAN).—Oct. 2, Lyceum, Ipswich; 9, Court, Wigan.
*BULL DOG DRUMMOND (BLUE).—Oct. 2, Grand, Hull; 9, Opera House, St. Helens.
*BULL-DOG DRUMMOND (RED).—Oct. 2, Barnsley; 9, Dewsbury.
*BULL-DOG DRUMMOND (WHITE).—Oct. 2, Chelsea; 9, Tottenham.
*CARL ROSA OPERA CO.—Oct. 2, Prince's, Bristol.
*CARL ROSA OPERA CO.—Oct. 2, Hippo., Portsmouth.
*CHARLEY'S AUNT.—Oct. 2, W.P., Brighton; 9, Hippo., Margate.
*CHEVALIER, A.—Oct. 3, Brixton.
*CHU CHIN CHOW.—Oct. 2, Cheltenham.
*CLOTHES AND THE WOMAN.—Oct. 2, R., Halifax; 9, T.R., Nottingham.
*COMIN' THRO' THE RYE.—Oct. 2, Liverpool.
*CRAY, OSWALD CO.—Oct. 2, Pal., Bridgwater (3), Pal., Chippenham (3).
DEANE (HAMILTNO) CO.—Oct. 2, Grand, Nelson; 9, Opera House, Brixton.
DORAN (CHARLES).—Oct. 2, T.R., York; 9, New Th., Crewe.
*D'OYLY CARTE OPERA CO.—Oct. 2, Empire, Sunderland; 9, Royal, Bath.
*D'OYLY CARTE OPERA CO (NEW).—Oct. 2, Grand, Swansea.
*EDGE O' BEYOND (J. BANNISTER HOWARD'S NORTH CO.—Oct. 2, Grand, Falkirk; 9, Pav., Ayr.
*EDGE O' BEYOND.—Oct. 2, T.R., Bolton; 9, T.R., York.
ELIZA COMES TO STAY (JACK ESMOND'S).—Oct. 2, Hip., Birkenhead; 9, O.H., Southport.
*ELIZA COMES TO STAY (W. PAYNE SEDDON).—Oct. 2, Pav., Torquay; 9, Emp., Tonypandy.
*FAITHFUL HEART, THE.—Oct. 2, Grand, Derby; 9, T.R., Plymouth.
*FORBES ROBERTSON (FRANK) CO.—Oct. 2, Gaiety, Ayr; 9, Inverness.
*FRENCH LEAVE.—Oct. 2, Guernsey.
*GABRIELLE.—Oct. 2, Prince's, Bradford; 9, Court Th., Liverpool.
GAY OSTEND.—Oct. 2, Hippo., Bolton.
*GIPSY PRINCESS.—Oct. 9, Prince's, Manchester.
*GIPSY PRINCESS, THE (IMESON).—Oct. 2, Grand, Oldham; 9, T.R., Blackburn.
*GIPSY PRINCESS (MACDONALD AND YOUNG).—Oct. 2, Royalty, Barrow; 9, H.M. T., Carlisle.
*GIRL IN THE TAXI.—Oct. 2, Jubilee Hall, Weymouth.
*GREAT ADVENTURE, THE.—Oct. 2, O.H., Buxton; 9, O.H., Scarborough.
*HARVEY (SIR JOHN MARTIN).—Oct. 2, Court Th., Liverpool.
*HINDLE WAKES.—Oct. 2, R., Gt. Yarmouth.
*HUNKY DORY.—Oct. 2, R., Rochdale.
*IF FOUR WALLS TOLD (MACDONALD AND YOUNG).—Oct. 2, T.R., Brighton; 9, O.H., Leicester.
IMPERIAL LIGHT OPERA CO.—Oct. 2, Col., Ilkeston.
IRISH PLAYERS.—Oct. 2, County, Chelmsford.
IT HAPPENED IN HARPURNEY.—Oct. 9, Queen's Park Hip., Manchester.
*JEFFERSONS, THE.—Oct. 2, Grand, Weston.
*KISSING TIME.—Oct. 2, Gaiety, Hastings.
*KNAVE OF DIAMONDS. — Oct. 2, Aquarium, Yarmouth.
*KNAVE OF DIAMONDS (D. MEYER).—Oct. 2, O.H., Belfast.
*LADY OF THE ROSE (No. 1 COY.).—Oct. 2, G., Leeds.
*LADY OF THE ROSE (No. 2 COY.).—Oct. 2, Ly., Newport.
*LASS O' LAUGHTER.—Oct. 2, T.R., Newcastle; 9, T.R., Glasgow.
*LASS O' LAUGHTER.—Oct. 2, R., Aldershot.
LEATHERFACE.—Oct. 2, Hippo, Golders Green.
*LILAC DOMINO, THE.—Oct. 2, T.R., St. Helens; 9, T.R., Bolton.
*LITTLE BIT OF FLUFF (W. W. ELLIS).—Oct. 2, T.R., Edinburgh; 9, Aberdeen.
*LLOYD (FREDERICK G.) OPERA CO.—Oct. 2, Hippo., Richmond; 9, Hippo., Leigh.
*LORD RICHARD IN THE PANTRY.—Oct. 2, O.H., Northampton.
*LORD RICHARD IN THE PANTRY.—Oct. 2, Grand, Luton; 9, T.R., Norwich.
*LOYALTIES (MANNERING).—Oct. 2, P.G., Folkestone; 9, Grand, Southampton.
*MACKAY CHALMERS REP. CO.—Oct. 2, Princess, Glasgow.
*MACDONA PLAYERS, THE (BERNARD SHAW REPERTORY).—Oct. 2, Shakespeare, Liverpool; 9, Shakespeare, Liverpool.
*MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Oct. 2, T.R., Bath; 9, Emp., Swindon.
*MAN WHO CAME BACK.—Oct. 2, R., Worthing; 9, Palace, Watford.
MARSH (ALEX.) SHAKEPEAREAN CO.—Oct. 2, O.H., Kidderminster.
*MARY (BUTT AND MACDONALD AND YOUNG).—Oct. 2, Prince's, Manchester; 9, P. of W., Birmingham.
*MARY (MACDONALD AND YOUNG).—Oct. 2, T.R., Exeter; 9, R., Torquay.
MERCHANT OF VENICE.—Oct. 2, Emp., Bristol.
*MERRY WIDOW, THE, and GIPSY LOVE.—Oct. 2, Coventry.
*MERRY WIDOW, THE.—Oct. 2, Worcester.
*MIDNIGHT WEDDING, THE.—Oct. 2, Pal., Ramsgate.
MITCHELSON, E. HILL.—Oct. 2, R., Leicester.
MORMON'S BRIDE.—Oct. 2, R., Birtley.
MORMON'S FAVOURITE WIFE.—Oct. 9, Pal., Scunthorpe.
MY NIECES.—Oct. 2, D.P., Eastbourne.
MYSTERY MAN, A.—Oct. 2, Palace, Leicester; 9, Ardwick E., Manchester.
*NAUGHTY WIFE.—Oct. 2, O.H., Torquay; 9, Pier Eastbourne.
NEILSON (MISS JULIA) AND TERRY (MR. FRED) CO.—Oct. 2, T.R., Birmingham; 9, T.R., Newcastle.
NEILSON - TERRY (MISS PHYLLIS) AND CO.—Oct. 2, Lyceum, Edinburgh; 9, Alexandra, Hull.
*NIGHT CAP, THE.—Oct. 2, Empire, Kingston; 9, T.R., Chatham.
*NIGHT OUT.—Oct. 2, Gaiety, Dublin; 9, O.H., Belfast.
*NOTHING BUT THE TRUTH.—Oct. 9, Royal, Sheffield.
*OLD JIG.—Oct. 2, T.R., Bury.
*O'MARA OPERA CO.—Oct. 2, H.M. T., Aberdeen; 9, H.M. T., Aberdeen.
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*PADDY THE NEXT BEST THING (COURTNEIDGE). — Oct. 2, T.R., Bournemouth.
*PARTNERS, THE.—Oct. 2, Grand Pavilion, Weston-super-Mare; 9, Emp., Bristol.
*PEG O' MY HEART (MACDONALD AND YOUNG).—Oct. 2, O.H., Stockport; 9, T.R., Hyde.
PHILLIPS OPERA CO.—Oct. 2, Maidstone.
*PLAYTHING OF AN HOUR.—Oct. 2, G., Gravesend.
*PRIVATE SECRETARY.—Oct. 2, Hippo., Margate; 9, O.H., Tunbridge Wells.
*QUAKER GIRL.—Oct. 5, Malvern.
*ROMANCE.—Oct. 2, H.M., Carlisle.
*ROSE OF ARABY.—Oct. 2, R., Norwich; 9, Lyceum, Ipswich.
SALLY IN SOCIETY.—Oct. 2, New, Crewe.
*SALLY.—Oct. 2, Empire, West Hartlepool.
SECOND MRS. TANQUERAY.—Oct. 9, T.R., Exeter.
*SEVEN NIGHTS IN LONDON.—Oct. 2, Collins, Islington; 9, Scunthorpe.
SIGN OF THE CROSS.—Oct., 2, T.R., Barnsley; 9, T.R., Barnsley.
*SIGN ON THE DOOR (BLUE).—Oct. 2, Blackpool; 9, Harrogate.
*SIGN ON THE DOOR (RED).—Oct. 2, T.R., Chatham; 9, P.G., Folkestone.
*SIMPLE SIMON'S BABY.—Oct. 2, Palace, Watford.
*SYBIL.—Oct. 2, R., Ashton-under-Lyne.
*SYBIL.—Oct. 2, O.H., Middlesbrough.
*THREE BEARS, THE.—Oct. 2, New, Oxford; 9, D.P.T., Eastbourne.
*TONS OF MONEY (BLUE).—Oct. 2, T.R., Nottingham; 9, Prince's, Bristol.
*TONS OF MONEY (RED).—Oct. 2, New, Cambridge; 9, G., Blackpool.
*TONS OF MONEY (WHITE).—Oct. 2, T.R., Guildford.
TRAFFIC IN SOULS.—Oct. 2, Met., Manchester.
UNCLE NED.—Oct. 2, Pier, Eastbourne.
WANDERING JEW, THE.—Oct. 2, Alex., Hull; 9, Royal, Birmingham.
WEEK-END, A (TIBBIT No. 1 CO.)—Oct. 2, Col., Cheltenham.
WHEEL, THE.—Oct. 2, Royalty, Chester; 9, O.H., Coventry.
*WHEN KNIGHTS WERE BOLD.—Oct. 2, Hip., Huddersfield; 9, O.H., Jersey.
*WHIRLED INTO HAPPINESS (No. 1 CO.).—Oct. 2, P.O.W., Birmingham.
*WHIRLED INTO HAPPINESS (No. 2 Co.).—Oct. 2, P.O.W., Grimsby; 9, Prince's, Bradford.
WILLIAMS (BRANSBY) DICKENSIAN CO.—Oct. 2, O.H., Leicester; 9, Wimbledon.
*WINDERMERE (CHARLES).—Oct. 2, Pier, Eastbourne.
YOUNG IDEA, THE.—Oct. 2, Sheffield.

REVUES.

*ALL ABOARD.—Oct. 2, Tivoli, Barrow; 9, T.R., Blyth.
ALL IN ONE.—Oct. 2, Pal., Plymouth; 9, Birmingham.
ALL PUT.—Oct. 2, Emp., Gateshead; 9, New, Brighton.
*BEHIND THE SCENES.—Oct. 2, Palace, Salisbury; 9, C., Portsmouth.
BETTER AND BETTER.—Oct. 2, Palladium, Southport.
BUBBLE AND SQUEAK.—Oct. 2, Crown, Eccles; 9, Met., Manchester.
BUCCANEERS.—Oct. 9, Palace, Southampton.
*BUZZ ALONG.—Oct. 2, Emp., Shields.
CIRCUS QUEEN, THE.—Oct. 2, Empire, West Bromwich.
COME ON, STEVE.—Oct. 2, Emp., Swansea.
DAINTY ANKLES.—Oct. 2, O.H., Dudley.
DON'T BLUSH.—Oct. 2, G., Plymouth.
DOWN SOUTH.—Oct. 2, Hippo., Boscombe.
EYES DOWN.—Oct. 2, Hip., Mexboro'.
FOOTLIGHT FROLICS.—Oct. 2, R., Jarrow.
FRIVOLITIES.—Oct. 2, Pal., Southampton.
FROTH.—Oct. 2, Hippo., Hamilton; 9, Theatre, Paisley.
*FUN OF THE FAYRE.—Oct. 2, King's, Southsea; 9, Hippo., Brighton.
FUTURISTS, THE.—Oct. 2, Empress, Brixton.
GIGGLES.—Oct. 2, Pal., Bath.
GOLDEN GLITTER.—Oct. 2, King's, Manchester.
HEADS OR TAILS.—Oct. 2, Emp., Middlesbro'; 9, Emp., York.
*HIGH HEELS AND STOCKINGS.—Oct. 9, Hippo., Wolverhampton.
HOOCH, AYE.—Oct. 2, Palace, Carlisle.
HULLO, SWEETIE!—Oct. 2, Woolwich.
*IT.—Oct. 2, Met., Bootle.
JINGLES.—Oct. 2, Hippo., Gloucester; 9, Palace, Bath.
JOY BELLS.—Oct. 2, Regent, Salford.
KEEP GUESSING.—Oct. 2, Palace, Bordesley; 9, Palace, Grimsby.
*KICK OFF.—Oct. 2, Hippo., Putney.
LADS OF THE VILLAGE.—Oct. 9, Hip., Gloucester.
*LEAGUE OF NOTIONS.—Oct. 2, Emp., Newport.
MAID OF THE ORIENT.—Oct. 9, Crown, Eccles.
*MAID OF THE SOUTH.—Oct. 2, Queen's, Farnworth; 9, Prince's, Blackburn.
MANY HAPPY RETURNS.—Oct. 2, Palace, Reading.
MINSTRELS OF 1922.—Oct. 2, Hip., Leeds.
MR. TOWER OF LONDON.—Oct. 2, Swindon; 9, Hippo., Aldershot.
*MUMMING BIRDS.—Oct. 2, Hippo., Nottingham.
ODDS AND ENDS.—Oct. 2, Queen's Park Hippo., Manchester; 9, Hippo., Bury.
OH, BETTY!—Oct. 2, Ayr.
OH I!—Oct. 2, Hip., Chesterfield.
OH, YES!—Oct. 2, Hippo., Eastbourne.
PEEP-SHOW, THE.—Oct. 2, Emp., Leeds.
*PEG O' MY HEART.—Oct. 2, T.R., Aston.
PICK O' THE BUNCH.—Oct. 2, Emp. Hippo., Ashton-under-Lyne.
POT LUCK.—Oct. 2, Playhouse, Cardiff.
ROUND THE RING.—Oct. 2, H.M., Walsall.
SEE YOU LATER.—Oct. 9, King's, Manchester.
SHIP AHOY!—Oct. 2, Hippo., Ashton-in-Makerfield.
SHUFFLE ALONG.—Oct. 2, Stoke Newington; 9, Tiv. Hall, Hull.
SPANGLES.—Oct. 9, Hippo., Leeds.
SPLINTERS OF 1922.—Oct. 2, O.H., Scarborough.
SUNBEAMS.—Oct. 2, Hippo., Aldershot.
SUNSHINE AND LAUGHTER.—Oct. 2, Hip., Newcastle.
SURPRISE.—Oct. 2, Mountain Ash.
TAKE ALL.—Oct. 2, R., Seaham Harbour.
TALK TO YOURSELF.—Oct. 2, T.R., Darlington.
TANGLES.—Oct. 2, T.R., Glossop; 9, Hippo., Bolton.
TWIDDLEY BITS.—Oct. 2, Hippo., Dover.
WHAT A NIGHT.—Oct. 2, T.R., Coatbridge.
WHAT CHEER!—Oct. 2, Paisley.

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AMUSEMENTS IN SOUTH AFRICA.
(FROM OUR OWN CORRESPONDENT.)

CAPE TOWN, Sept. 7—OPERA HOUSE.—Sole L., Mr. Leonard Rayne; G. M., Mr. Grant Fallowes; D., African Theatres, Ltd.; M., Mr. W. F. Woodman.—The production of the bright and tuneful musical comedy, "A Little Dutch Girl," by the 1922 Musical Comedy Company, can be recorded as a success, and consequently the theatre is filled nightly. The production reflects credit on those concerned, for as regards pretty scenic settings, costumes, lighting, and stage details, the piece has received every attention. The chorus materially assisted in the success. Mr. Gordon Stamford is an able musical director. Miss Olive Turner has a pleasing and attractive voice, and her Princess Julia was a good piece of work. Miss Dorothy O'Shaun gave a spirited and amusing touch to her Eloise de Goussy, and dances well. Coningsby Brierley, as Captain Constantine Posch, was very amusing in his comedy business, and kept the audience roaring with laughter. He is a clever comedian. Mr. Charlie Harvey, as Baron Bomba, was also exceedingly funny. The rest of the cast was in capable hands.

TIVOLI.—M., Mr. John S. Goldstone.—The bill for the week commencing September 5 is attracting good houses. Allen Doone, the Irish actor, and Edna Keeley are topping the bill with a playlet, entitled "Sweet Molly O." Lucy France has a pleasing soprano voice. Colin and John Campbell are excellent performers with the concertina. Weir and Poole give a burlesque act. Madge Bilton and Max, "The Wranglers," in their second week scored a hit with their amusing act. Inez and Dolly St. Vincent are a couple of clever dancers with novel business. Julot and Piero, the singer and the comedian, paying a week's return visit, scored with their act.

London Assurance Staff Club.

Performances of "The Magistrate," by Sir A. Pinero, under the direction of Mr. W. Taylor Russell, will be given at Cripplegate Institute by members of this club on Monday and Tuesday, October 9 and 10.

BIRTHDAYS OF THE WEEK.
Happy Returns to

Lady Tree—Thursday, Oct. 5.
Doris Ashton—Thursday, Oct. 5.
Marriott Edgar—Thursday, Oct. 5.
Muriel Martin-Harvey—Friday, Oct. 6.
George Hestor—Friday, Oct. 6.
Sir Walter de Frece—Saturday, Oct. 7.
Florence Glossop-Harris—Sunday, Oct. 8.
Harriet Vernon—Monday, Oct. 9.
Annie Hughes—Tuesday, Oct. 10.
Frank Weathersby—Tuesday, Oct. 10.
Jean Aylwyn—Tuesday, Oct. 10.
Norman H. Lee—Tuesday, Oct. 10.
J. T. Grein—Wednesday, Oct. 11.
Fred Kerr—Wednesday, Oct. 11.
Eille Norwood—Wednesday, Oct. 11.
Charles Wilmott—Wednesday, Oct. 11.
Lucy Clarke—Wednesday, Oct. 11.

Bal Masque at the Alexandra Palace.

A bal masque in aid of the funds of the Royal Northern Hospital, will be held in the Banqueting Hall, Alexandra Palace, on Tuesday, Nov. 7, from 8 p.m. to midnight. Fancy dress parade, fox-trot competition, and other attractions will be provided.

An interesting Doll Dressing Competition between school children is to take place the first week in December in aid of the funds of the same hospital. The competition is divided into classes, and handsome prizes will be awarded in each class for the best-dressed dolls.

The costumes in the picturesque Peking scene in "East of Suez" at His Majesty's Theatre, were supplied by Mr. John Hyman, of 29, Leicester-square, W.C. This firm also provided costumes and uniforms for "Mr. Budd," produced at the Royalty Theatre on Tuesday evening, and the costumes for "Ambrose Applejohn's Adventure," revived at the Savoy on Monday evening.

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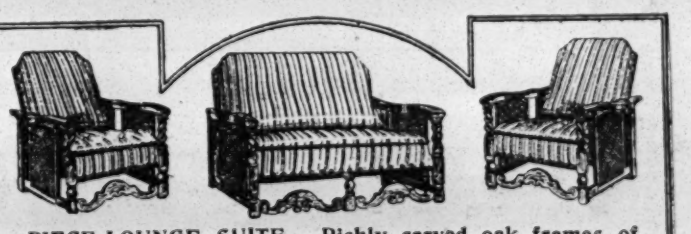

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No Vacancies till May, 1923.

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6 ft. of Comedy.
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Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director

CALLS FOR OCTOBER 9, 1922.

THE LONDON COLISEUM.
(Rehearsal at 10.)
Duncan Sisters, Lydia Lopokova and Co., Milton Hayes, Violet Essex, The Petleys Pichel and Scale, Dudley and Stafford, Stanelli and Douglas, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
(Rehearsal at 12.)
"Sunshine and Laughter," Bioscope.

WOOD GREEN EMPIRE.
(Rehearsal at 12.)
Company as booked.

SHEPHERD'S BUSH EMP.
(Rehearsal at 12.)
Company as booked.

CHATHAM EMPIRE.
(Rehearsal at 2.)
Molly Butler, Grogie, Jock McKay, Melford Three, The Daros, Iris and Phyllis, Bioscope.

BRISTOL HIPPODROME.
(Rehearsal at 12.30.)
Arthur Lewis, Gillie Potter, Linga Singh, Niblo and Doris, Mello and Nello, Hanlon Brothers, Bioscope.

THE CHISWICK EMPIRE.
(Rehearsal at 12.)
Bond Rowell, J. W. Rickaby, Amac, Bistrew Co., Noni and Horace, Dolly Victoria, Vera Kitchen, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
(Rehearsal at 12.)
Clark Montague and Yvette, Howard Rogers, Brothers Walsh, Austin Layton, Jolly Johnnie Jones, Neil McKay and Partner, Bioscope.

MANCHESTER HIPPO.
(Rehearsal at 10.)
Jack Lane, Wish Wynne, The Eddys, Charles Falla, Frank and Vesta, Bioscope.
(Matinees Monday and Tuesday.)

ARDWICK GREEN EMPIRE.
(Rehearsal at 12.30.)
Company as booked.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
(Rehearsal at 10.)
Clarkson Rose, Marie Kendall, "A Sister to Assist 'Er," Arnaut Brothers, The Act Beautiful, Winifred O'Connor, Frank Le Dent, Hal Bert, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photosfor display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, Oct. 9, 1922.

LONDON PAVILION.
C. B. Cochran's Production
"Phi Phi."

NEW OXFORD THEATRE

METROPOLITAN.
Rehearsal at 12.15.
Lew Lake presents
"Splinters."

TOTTENHAM.
Rehearsal at 12.
Lionel Bute presents
"Bull Dog Drummond."

SOUTH LONDON.
Rehearsal at 12.
Estelle Rose. John Luxton.
La Belle Lolita. Crasey, Hicks and Pass.
Jessie Allen, etc.

WATFORD PALACE.
Rehearsal at 2.30.
George Manship presents
"The Man Who Came Back."

EAST HAM.
Rehearsal at 12.
Ike and Will Scott. Lole and "Her."
Jack Stocks. Norton and Simmonds.
Florence Yaymen. Brady and Dunn.
The Four Revels, etc.

WALTHAMSTOW PALACE.
Rehearsal at 12.
Joe Elvin and Co. in
"Private Enquiries."
Elsie Southgate. Imperial Trio.
Jenkins Bros. Charles Grantley.
Silvio Sidell. La Fleur, etc.

BRIXTON EMPRESS.
Rehearsal at 12.
Lew Lake presents
"Jack of All Trades."

CHELSEA PALACE.
Rehearsal at 12.
The Ten Loonies. Finlay Dunn.
Violet Trevenyon. Smith and Walker.
Carr Lynn. Lily Morris.
Delson Trio.

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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MR. BRANSBY WILLIAMS.
Business Manager, Ernest Edelsten.

FAYRE FOUR, THE SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
P.A., Speenham-road, Stockwell, London.

PATTI LOFTUS.
City Varieties, Leeds.

MISS DAISY JAMES.
Everybody's Favourite.
This week, Palace, Hammersmith.
Oct. 9, Empire, Holborn.
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'Phone, 2115 Brixton.

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London always.
Gulliver's Travels, 4 trips nightly.
Letters, c/o "The Era."
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Great success.
New song.
"The Beauty Show."

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125, 127, 129, SHAFTESBURY AVENUE, W.C.2.

Telegrams: "Humfriv, London."

FELDMAN'S SONGS STAND SUPREME.

B. FELDMAN & CO.

OUR PORTRAIT GALLERY.

VICTORIA CARMEN, whose artistic act has been the subject of many appreciative comments in all quarters, has just taken up the new song, "Don't Leave Me, Mammy!" and from the first note has proved it a real big Carmen success. This is saying quite a lot, considering Miss Carmen's vocal triumphs, which have been numerous. Miss Carmen speaks in enthusiastic terms of her new number, which she looks forward to as a prominent pantomime feature.

FOOTLIGHT FLASHES.

Favoured Everywhere.

There is no doubt that the spread of Feldmanism is assuming phenomenal proportions. From every part of the world we are receiving letters which establish the fact that Feldman music is now a household necessity. Amongst performers, "Feldmanising" is a popular and profitable policy. It has been thoroughly tested and *proved*.

ETHEL CASTALDINI wires from Liverpool: "'Don't Leave Me, Mammy!' is a wonderful success for me." Our hearty congratulations to this wonderful vocalist.

A Blackpool Display.

We noted a really beautiful window display in Blackpool last week on the occasion of the visit of the Norma Talmadge film, "Smilin' Through." Messrs. Sharples and Sons had all their windows dressed for the occasion, and the result was a tribute to the artistic taste of Miss Mear, manageress.

VICTORIA CARMEN.

JESSIE ALLAN, who made such a tremendous success (in conjunction with Fred Granger) in the song-scenas, "The Sheik of Araby" and "Hiawatha's Melody of Love," at Blackpool during the season, will appear at the South London Hall on Oct. 9, where she will present these two numbers in a striking and novel manner.

Outstanding.

Seldom within our knowledge has such a success been made as that reported by Ruby Norton in connection with her production of the song, "Round On the End and High In the Middle." Miss Norton has worked guessing competitions in connection with the title, and got a great deal of amusement as well as valuable publicity out of the idea. "As a song success," says Miss Norton, "I have never had anything to equal this number, and my hearty thanks are due to Feldman's for putting me on to it."

All this gives us particular satisfaction.

WRIGHT AND HARTLEY wire as follows: "'I'll Forget You,' instantaneous success last night, Boscombe Hippodrome.

Still Running!

Trixie Vickers, of the "Happy Harmonistes," sends for a copy of "Down the Trail," which number has proved an immense success in her work. Her present part of the song, it appears, has gone "down the trail" through constant use. Harold Mellor, also of the "Happy Harmonistes," has been writing poetry with a punch. Here is a clever example:—

If the local press should criticise,
And pick holes in your act,
Try tactics new, and Feldmanise,
And then you'll have 'em whacked.

OUR PORTRAIT GALLERY.

DOLCE CARIELLO, whose portrait we reproduce, has been Feldmanising consistently and successfully for some time, and, like the sensible performer he is, keeps on following the flag of success. In other words, her act is always conspicuous for Feldmanism, and at present Cariello supplies an artistic treat in that great ballad, "Yearning For You," besides other songs from the same fruitful source.

FOOTLIGHT FLASHES.

SYD WICKARD, who has been featuring Feldmanism in concert party connection during the season, asks to be kept up to date with our winners, and adds:

I Feldmanise
And realise
That enviet prize
SUCCESS.

Cheering Chatham.

Ruby Kimberley and Jack Tull "Brighter Nights" revue at Chatham this week, and we understand there is a general cheer-up feeling all round the town in consequence. Feldmanism is associated with the success in "Old Pal," "Drifting," "Don't Leave Me, Mammy," and "Keep on Smiling," which numbers the Gothic Quartette are featuring splendidly in medley form. Melville Burnley contributes "The Sheik" in his characteristically successful manner, and Ruby Kimberley's charming vocalism has a magnificent medium in "That's How I Believe In You."

DOLCE CARIELLO.

TOM E. FINGLASS looked in the other day to report his entire satisfaction with "There's a Down in Dixie Feeling," which number is going exceedingly well in his act.

We Hope So, Too.

Bobbie Walmore, whose activities in the "Whatnots" Concert Party at Felixstowe have roused the admiraton of visitors and natives alike in the popular resort, says she has worked numerous Feldman numbers and found them immense favourites. Miss Walmore says she hopes to work "hundreds more" of our songs. We hope so, too.

EDNA ROMAINE writes in praise of "The Sheik," which she found a real big winner at Manchester recently. Miss Romaine puts this great number over in attractive fashion.

Appropriate.

Cliff Martell tells us he has been making a special feature of "The Sheik" at the Victoria Picture Palace (opposite Victoria Palace) during the progress of the Prince of Wales travel film.

BETTY AUKLAND paid us a visit the other day and passed compliments in "Crooning" and "Amazon," which numbers she is featuring on her concertina to a large and appreciative public.

Omission.

It should be noted that the four songs, "I Thought You Loved Me," "Hi Tiddly Hi Ti Island," "One, Two, Three, Four O'clock in the Morning," and "Who is the Lady?" as mentioned in our advertisement of Vine and Russell last week, were written and composed by Ralph Stanley and Leslie Alleyn, those two young and progressive writers whose work is now attracting so much favourable attention.

FELDMANISM—THE RADIUM OF PROGRESS.

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane Street, High Holborn. Thursday, October 5, 1922.